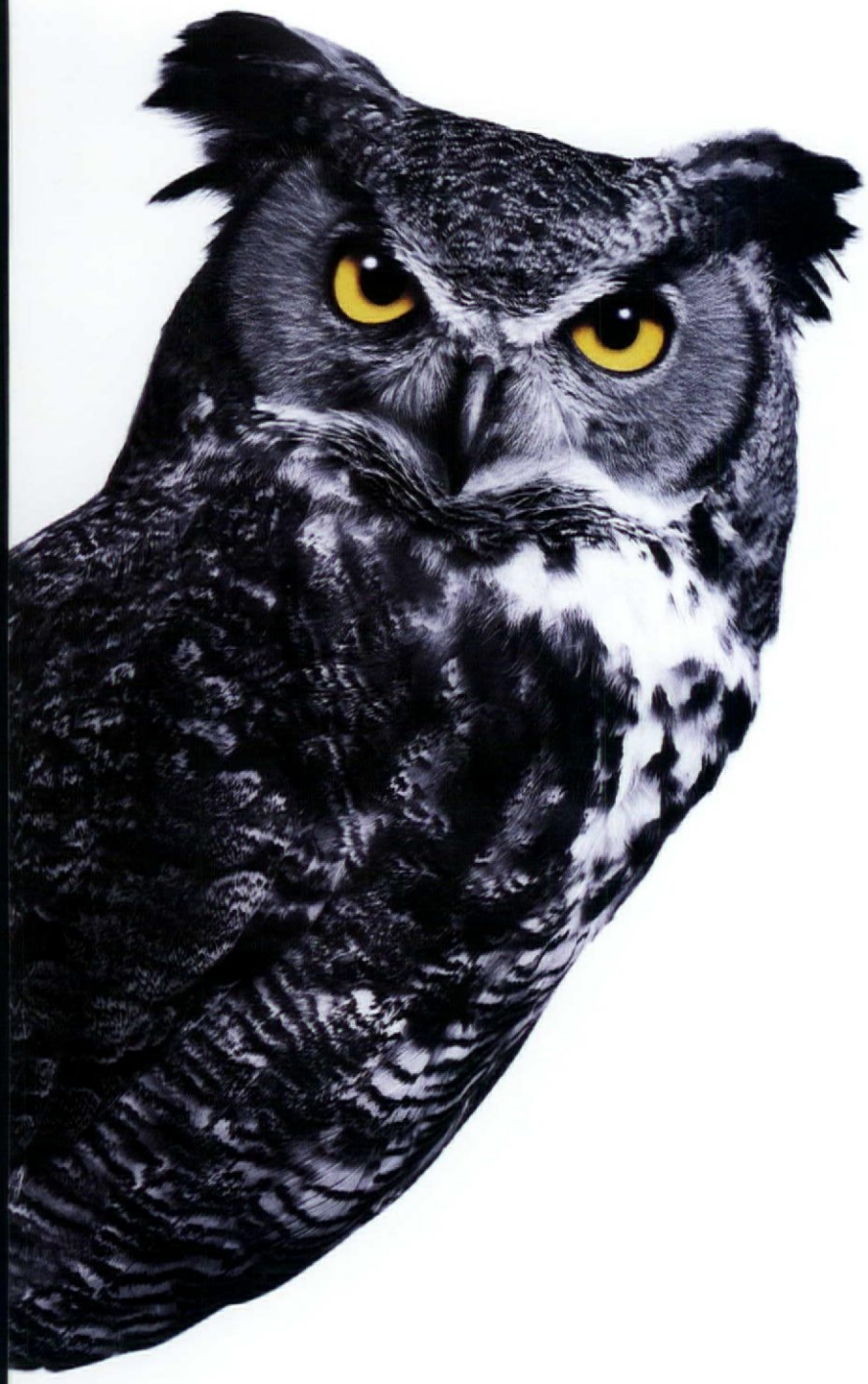

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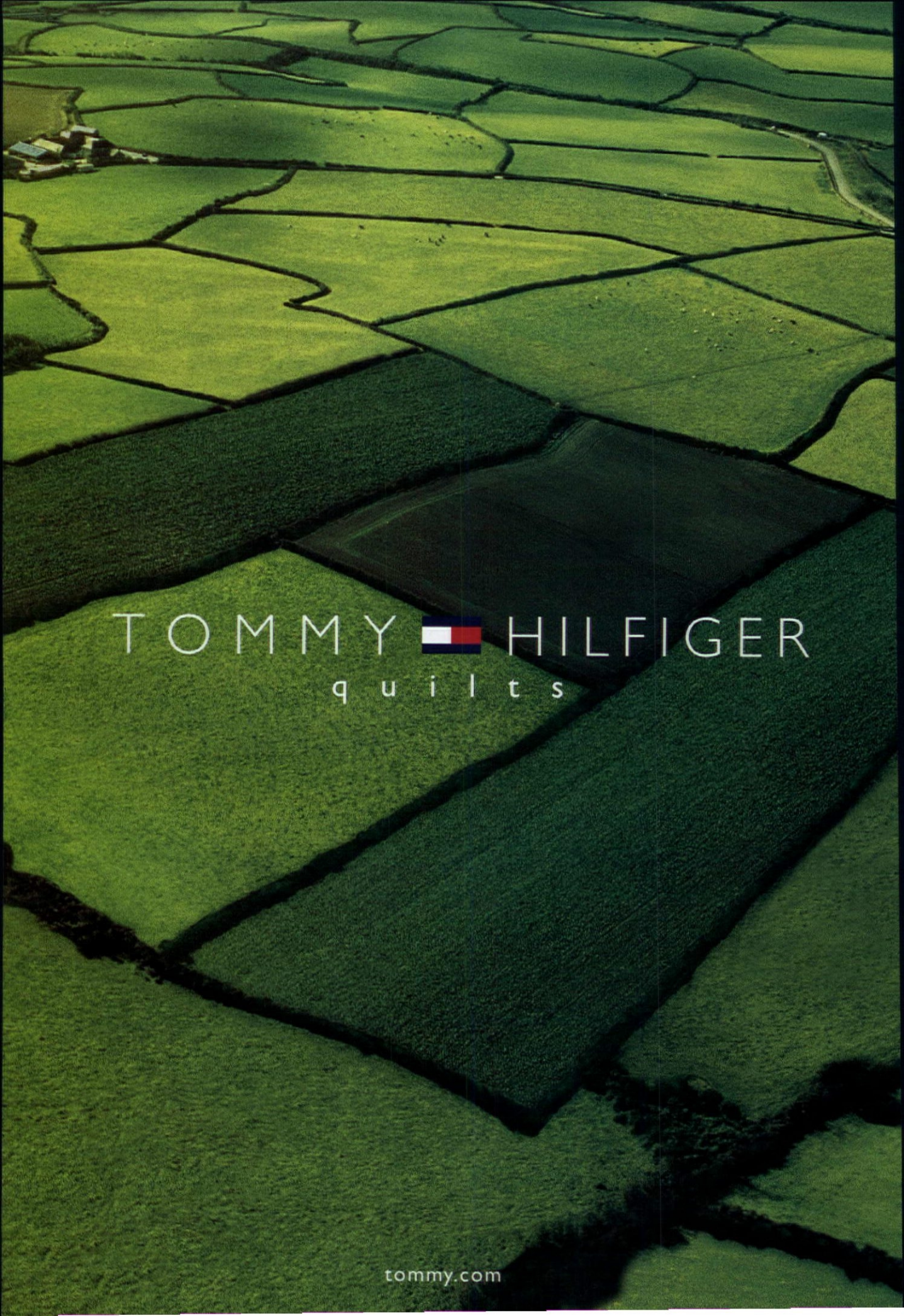
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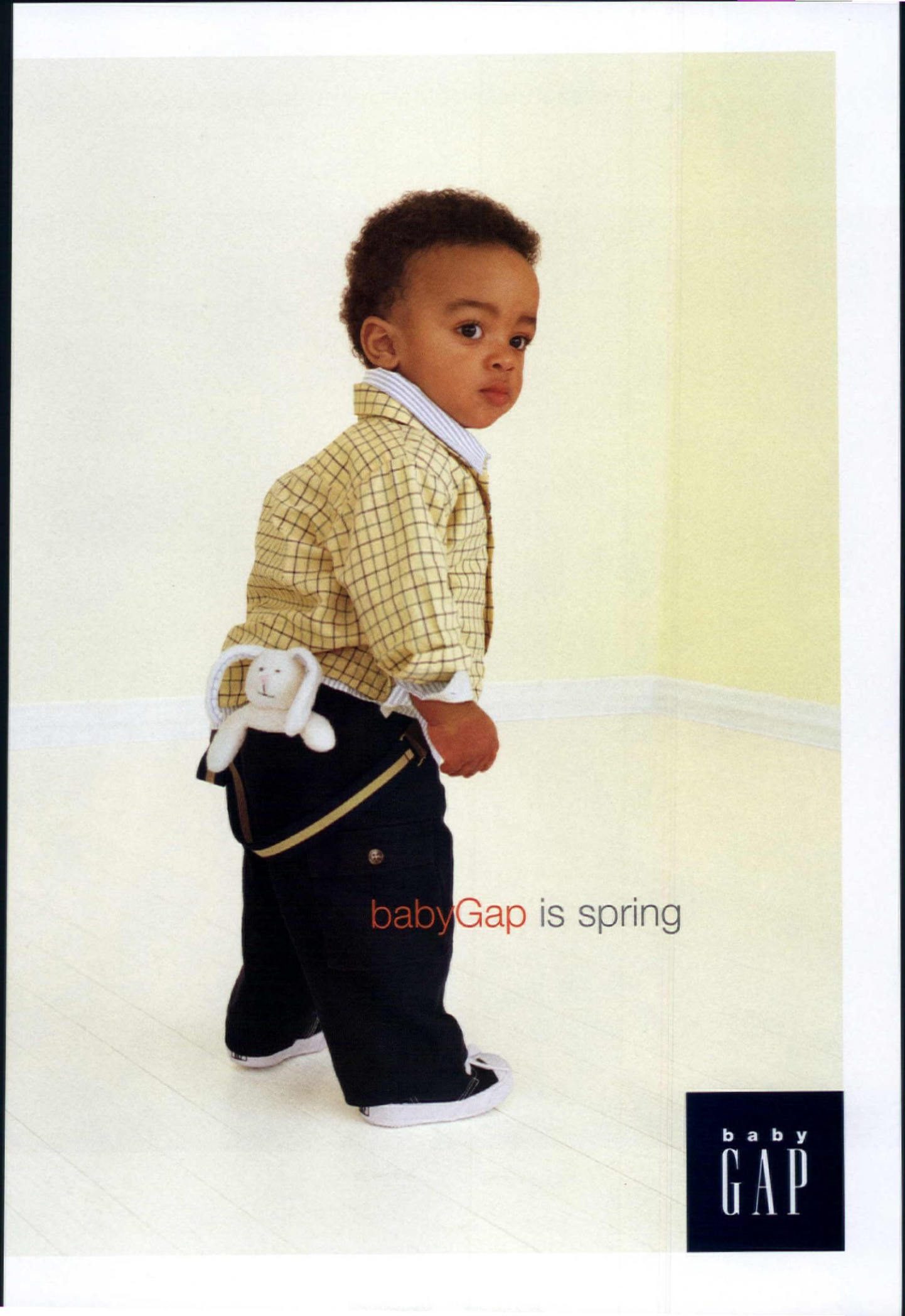



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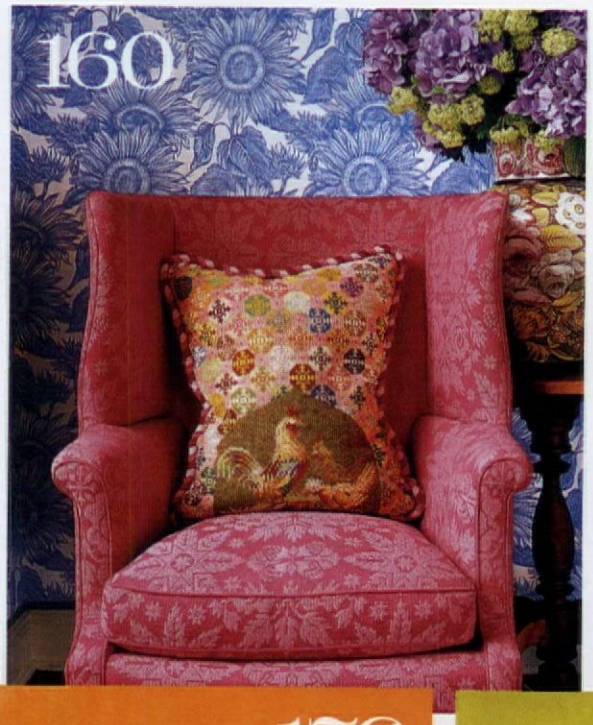


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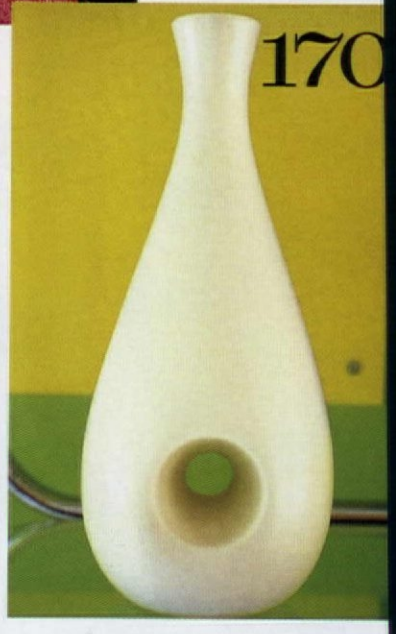
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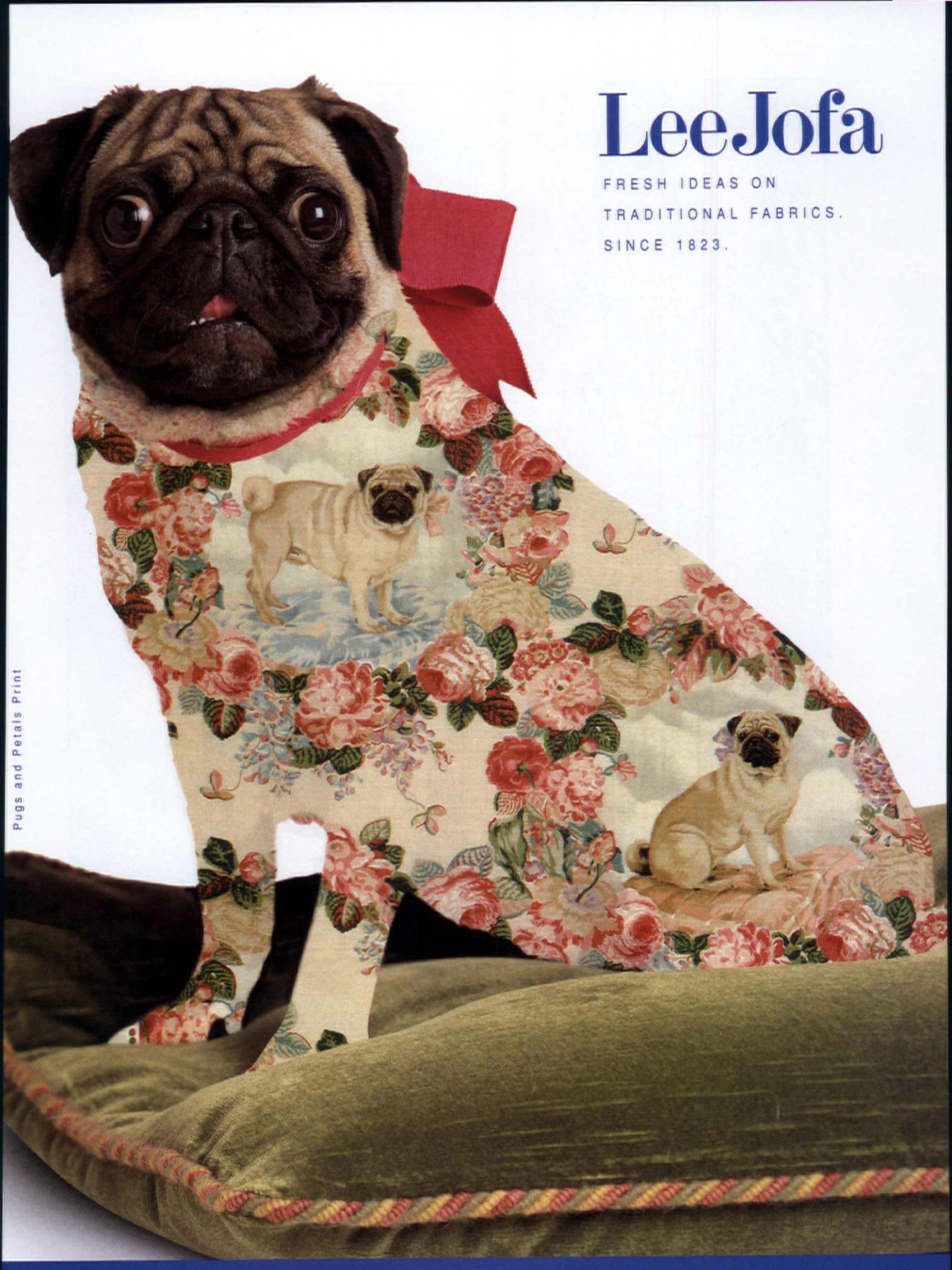




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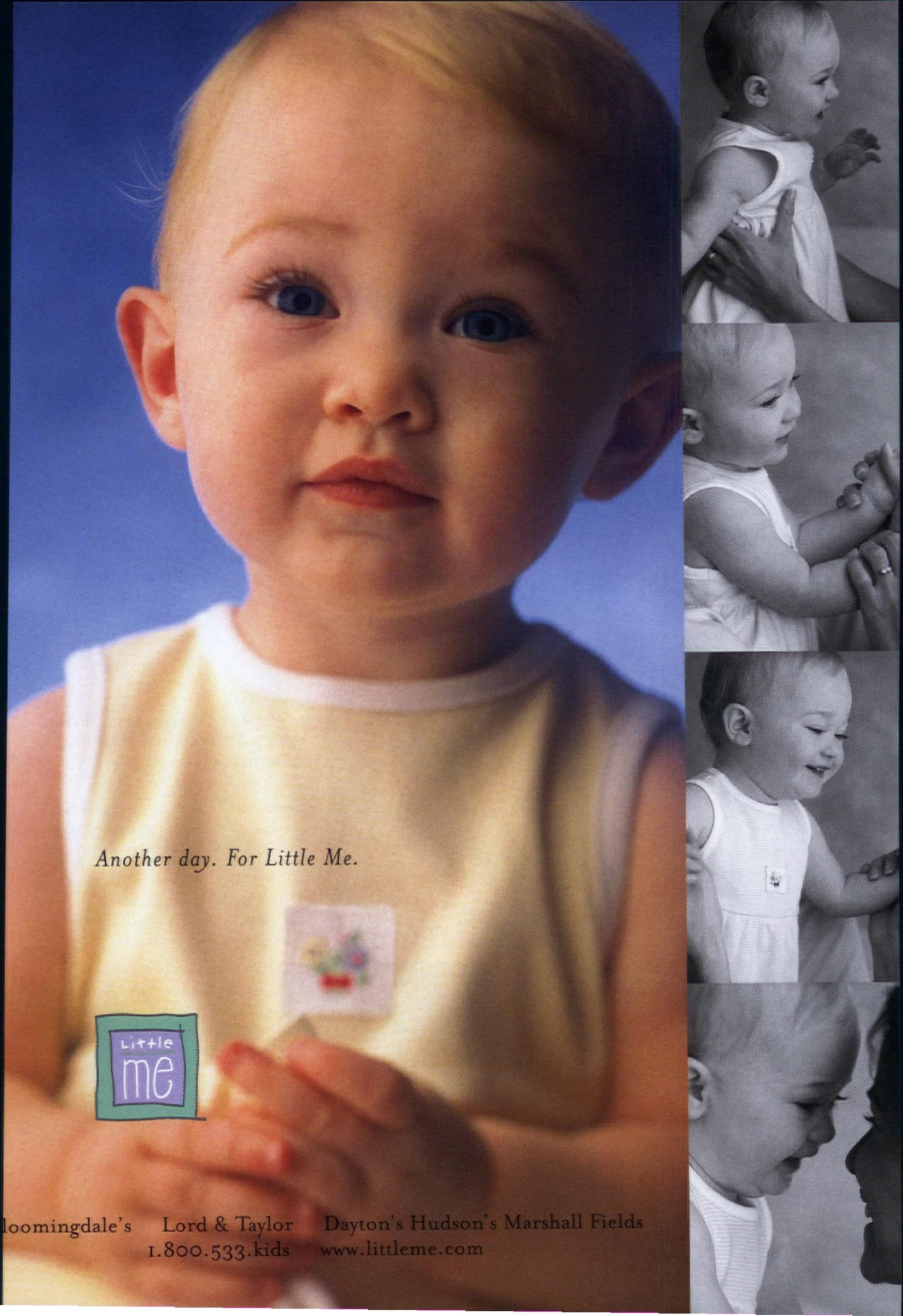
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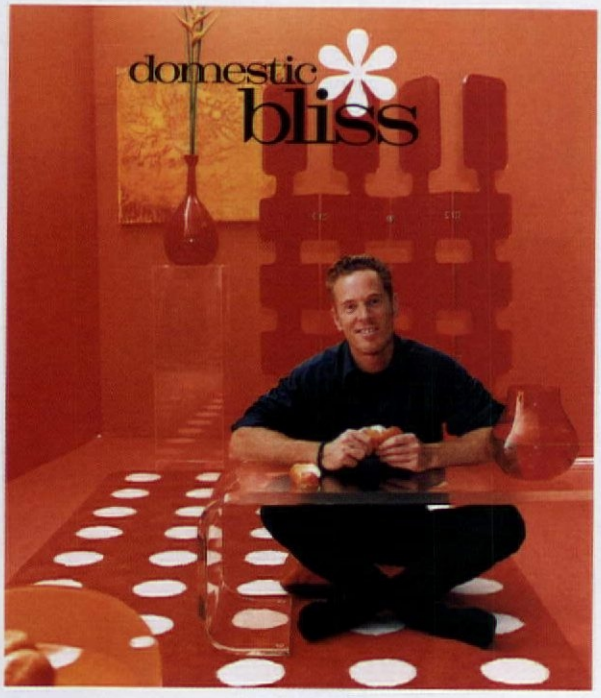


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In Living Color 37

TOTAL IMMERSION Take our Color Test—designer Christopher Coleman, above, did—and learn why your gray and beige living room may not really suit you.

EDITED BY DAN SHAW

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COLOR YOUR WORLD From a zippy electric-green Benz to an orange Armani umbrella that makes the wettest day bright, new products and updated classics offer no end of ways to put a splash of dash in your life.

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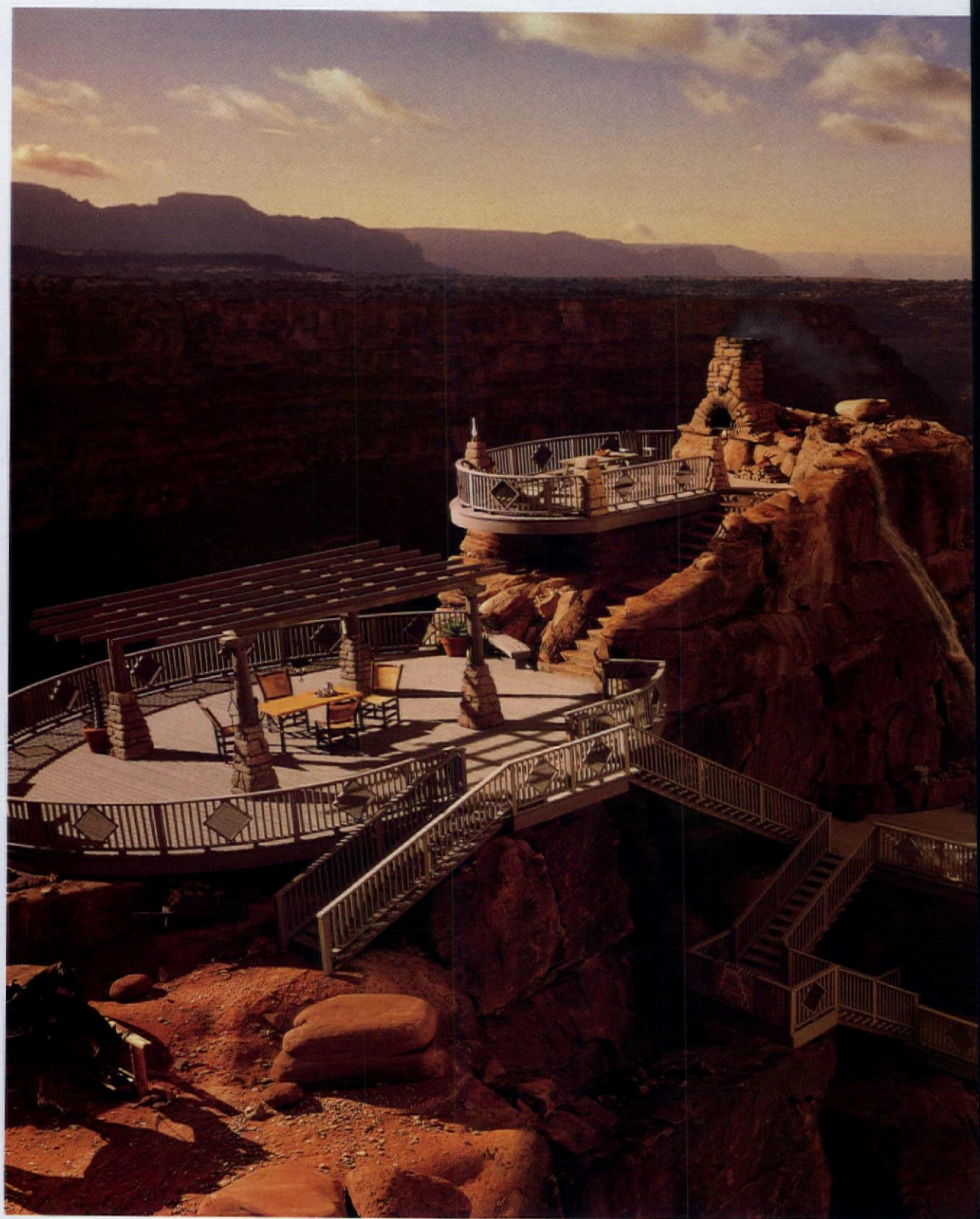


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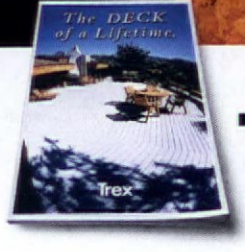
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the **character** of our furnishings

IT WAS AN amazing night. Cold, black western sky, sharp stars, and a waxing moon. Snow sparkling and ice crunching under our feet as we made our way up the mountain, sucking in the thin air at 12,000 feet. The branches of the firs around us bowed heavily under the weight of an earlier snowfall. And suddenly the silence of enchantment was broken by the shockingly high-pitched whine of a small boy. . . .

"Mom . . . Mom . . . I'm HOT . . . I'm TOO hot. Mom. Here. Take my hat."

Another 40 or 50 feet up the trail: "Mom. Take my scarf."

Twenty paces later another boy, the larger of the species, joins in: "Here, Mom. My sweater."

So whose idea was it to go on a Moonlight Snowshoe Hike?

Mom, meanwhile, is stuffing all these articles into her pockets, and, when those are full, down the front of her parka. Mom now resembles nothing so much as . . . an armoire. A very untidy one, at that. Doors hanging open, every corner hastily crammed, stuff spilling off the shelves. Full, but messy. Or messy but full, is another way to look at it.

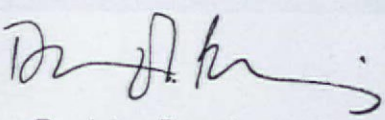
You want sturdy? Comfortable? Portable? Enduring? How about biomorphic? Collapsible? Let's talk: Mom as furniture, the ultimate piece of furniture.

I've been them all. Of course, I started my children's lives as their cradle, literally rocking them to sleep as I walked through my pregnant days, and feeling them wake up to kick off the covers and tumble and turn inside me after the cradle stopped rocking as I lay down to rest. I've gone on to be their ladder, and their footrest; I'm sure I've even been a table a time or two. I know I've been a chair, holding a child tight in my lap for a cuddle (back in the days when I was allowed such liberties), small head leaning into my shoulder, leg draped heavily over the crook of my arm. La-Z-Boy recliners have nothing on my technique for immobilizing sleepyheads.

Come to think of it, I'm the daughter of a vault: one of my mother's admirable traits is that she is entirely discreet and can always be relied on to keep secrets. (A trait that is also frustrating when it comes to learning anything about her mysterious childhood. But a vault is a vault, and there are no teller's hours.) My father is more of an armoire, brimming to overflowing. And, of course, it's always fun to think about whose personality tends toward the Baroque, whose is Gothic, and whose is simply, elegantly Colonial. I think, as an armoire on that snowy night, I must have looked Rococo.



It's been fun being furniture. It puts a new slant on being home. It could even be said that certain styles of furniture—particular chairs, say—speak to us, call to us, because they remind us of their human equivalent in our storehouse of experiences. And as for the children? They're my hope chests.

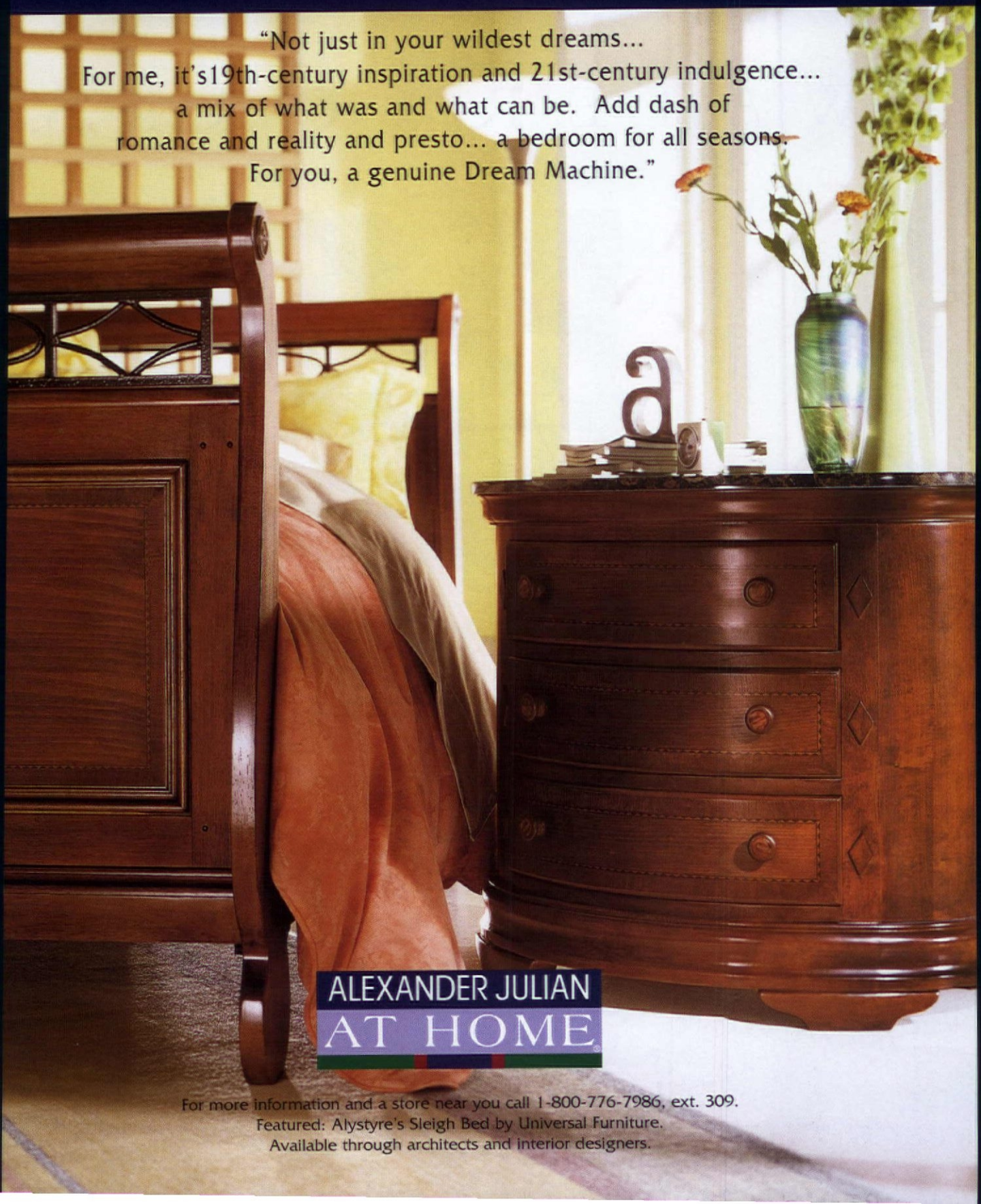


Dominique Browning, EDITOR

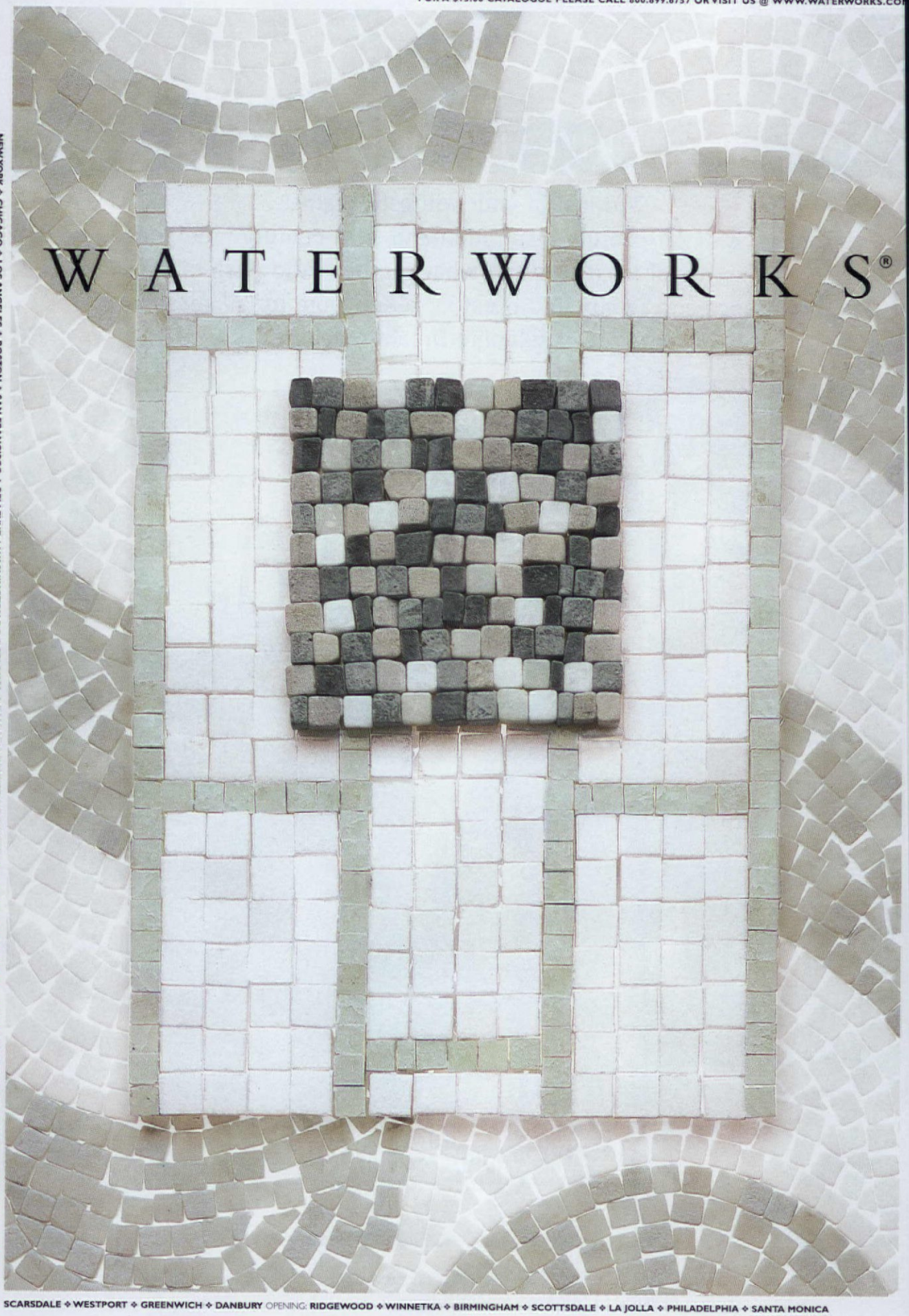
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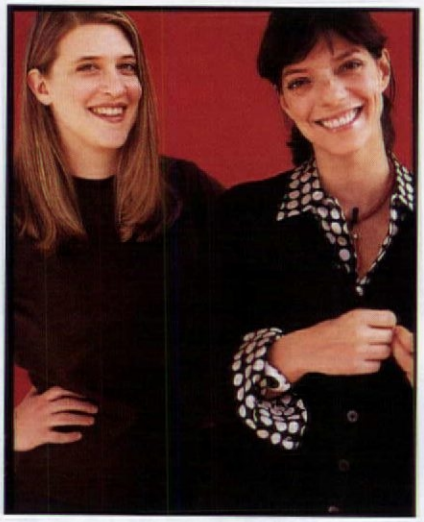
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^ LYGEIA GRACE AND CAROLINA IRVING
It seems only fitting that senior editor Lygeia Grace, left, and editor at large Carolina Irving flew off to England to gather material for their story parsing the style of the late decorator David Hicks, no stranger to the jet set himself. The two agree that it was a dream voyage. "It was incredible to walk into rooms we've only seen pictures of, like his London apartment and his country house," says Grace. "I've been obsessed with him for years," says Irving, "because he shaped a period I love. It's the chic side of the '60s."

> CATHLEEN MEDWICK



Whether she is writing about an artist's farmhouse or a Palm Beach extravaganza, this contributing editor makes interiors sing. "Every one is a little world," she explains. "You try to read the life that's lived there from what they've done." For "Saturation Point," page 176, Medwick visited John S. Knott's glowing New York apartment. "It's a wonderful house," she says. "He's interested not only in the furnishings, but in the way everything works together architecturally. His taste is classic but eccentric—a combination I respond to." Medwick's first book, *Teresa of Avila: The Progress of a Soul,* was published by Knopf in December 1999.

JOHN MORRIS DIXON
The former editor of *Progressive Architecture* realized, while he was earning his architecture degree at MIT, that he "much preferred the typewriter (now the laptop) to the drafting board." Journalism has since earned him a fellowship in the American Institute of Architects. This month, Dixon reports on the Mexico City home of Teodoro González de León ("Inner Sanctum," page 182), which, he says, "clearly expresses the philosophy of the owner-architect. He has created a rich and comforting personal environment using only the modernist vocabulary of abstract forms and structural elements."



^ BRIDE M. WHELAN
"There is an order to understanding color," says Whelan, an expert on the psychological effects of color. "Like music, it is a combination of science and art." This month, the Fulbright scholar, who holds a master's degree in art history from the University of Chicago and teaches color theory and magazine design at Parsons School of Design in New York City, developed with *House & Garden* a test for readers so they can discover the colors they really love—and what their choices reveal. For Domestic Bliss, "Analyzing the Experts," she administered the test to design professionals. And she weighed in on this month's interiors, analyzing the color choices in each home. Whelan is also the author of *Color Harmony 2* (Rockport Publishers) and the executive director of the Society of Publication Designers.


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contributors



^ TRISH HALL

An editor at large for *House & Garden* and a real estate columnist for *The New York Times,* Hall began writing about real estate and design "after buying and renovating four dilapidated places—over a number of years, not simultaneously—that no one in their right mind would have considered." This month, she wrote Domestic Bliss, "In Living Color," page 37, and worked with Bride M. Whelan to develop the Color Test booklet. Thanks to Whelan, Hall is trying to put more red into her life.



^ TREVOR RAY HART

Although he is often found in Los Angeles or New York indulging in celebrity portraiture, for this issue the London-based but peripatetic photographer made his first trip to High Point, North Carolina, where he treated furniture with the same finesse he usually saves for rock stars ("American Beauties," page 114). Hart called this shoot "relaxing." (He didn't have to move any of the heavy pieces into their precarious positions.) It also allowed him to consider his own taste for classic, simple design. "At the moment, I'm looking for an L-shaped sofa for my pad," he says. —SABINE ROTHMAN

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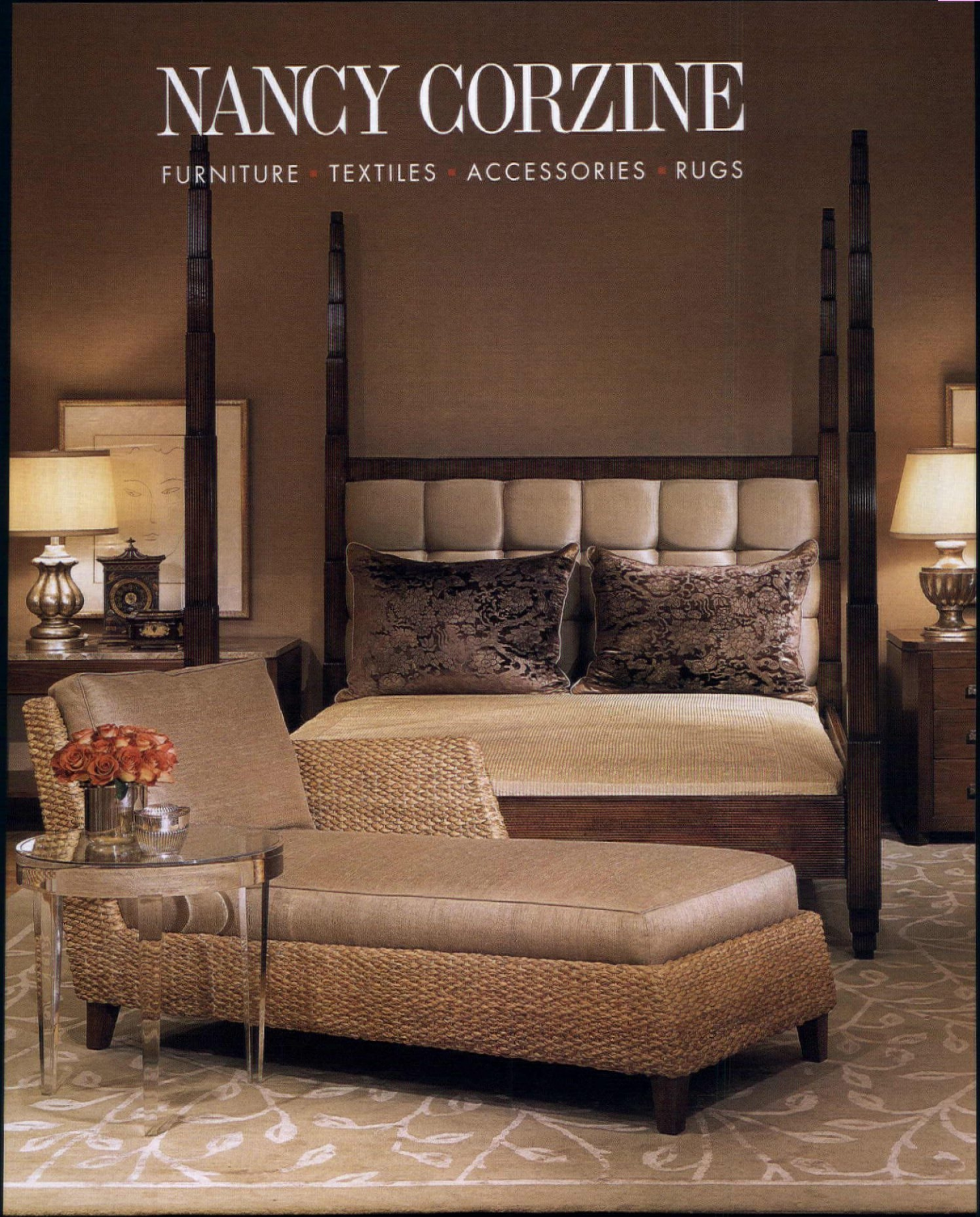


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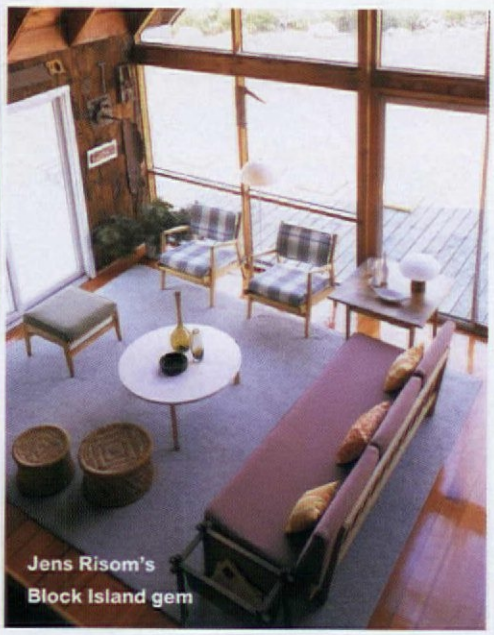
TAKE THE "A" FRAME

I WAS DELIGHTED to see Jens Risom's house on the cover of your January issue ["An Open House"]. I loved working for him back in the '60s, and I am a proud owner of several Risom pieces.

ANNE COLLIER, *Design Consultant*
New York, NY

I AM A SUBSCRIBER to *House & Garden* and was quite interested in the prefab home built by Jens Risom on Block Island. Is there any way to get hold of the plans?

DOUG WHIPPLE
Rixeyville, VA



Jens Risom's Block Island gem

The Editors respond:
We have received many requests for plans for the Jens Risom house that we featured on our January cover. Alas, Stanmar Inc., the company that provided Risom with a customized building kit in 1967, is no longer in the pre-engineered-housing business. Because the plan is relatively simple, you might try discussing it with your local builder. The Web site of the National Association of Home Builders, www.nahb.com, has a consumer reference service that can help you find a firm in your area.

MAPPING IT OUT

EVAN SKLAR'S PHOTOGRAPHY in "The Garden of Rocky Delights" [December 1999] is breathtaking! I really enjoyed seeing, as well as reading about, all the details. With such gorgeous photos of so many different views, it's hard to believe that they all came from the same garden. I'm very happy that you included a site plan to bring it all together.

MARTHA MAC
Oaklyn, NJ

PUPPY LOVE

WITH ALL DUE RESPECT to Jens Risom, Buddha Pie [one of the canine hotel guests featured in "Putting On the Dog," January] should have made the cover! A couple of us at work have cut out his photo, which we keep in frames on our desks. We have voted Buddha Pie best name for our future puppies!

ALISON HONG
Hastings-on-Hudson, NY

INSIDE TRACK

THANKS SO MUCH to Dominique Browning for reminding readers at the beginning of every issue that home and garden fashions are inane pursuits unless you recognize that it's the living, thinking, and feeling that goes on within these environments that matter most.

CHRIS ROLCZYNSKI
Seattle, WA

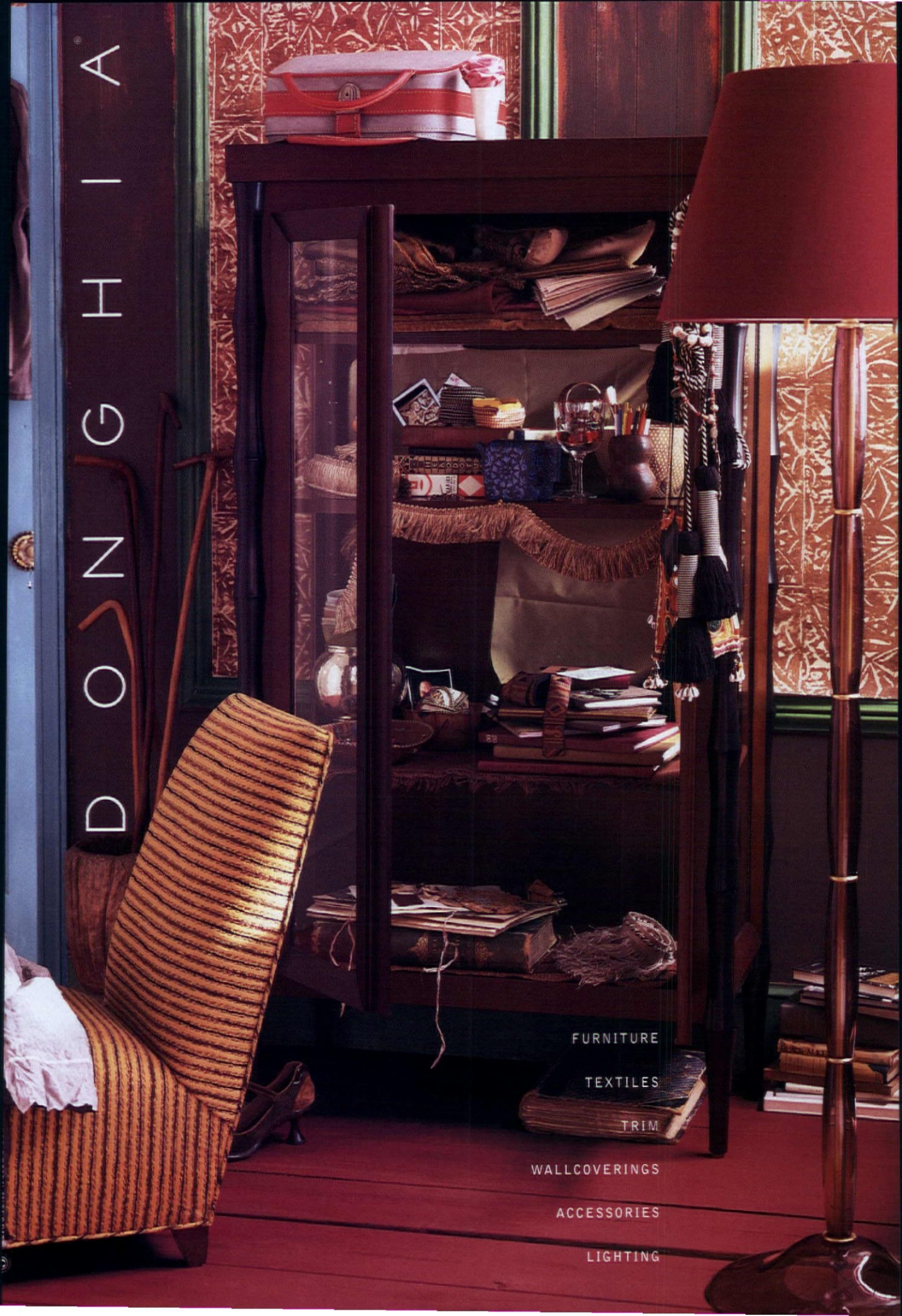
REST STOP

WHEN YOUR JANUARY issue came, I had to put it aside, due to my busy schedule. This morning I retrieved it and was lost for several hours within its pages of deep calm and simplicity. When I finally glanced up through the window and into the woods, a feeling of peace and calm covered me like a soft, warm blanket. Thank you for this special morning. It will stay with me forever.

JERRY RHODES
Louisville, GA

GROW OLD ALONG WITH ME

I AM ANTIQUE (age 75), retired, and happily living on Social Security. Your magazine gives me joy and ideas. You don't have to be rich to benefit from these lovely pages. Tell your readers to


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JEAN HILDEBRAND
Sacramento, CA

PICTURE PERFECT

YOUR PHOTOGRAPHER HAS recorded with remarkable fidelity the spirit of the magnificent Deborah Nevins garden ["Beauty Without Boundaries"], illustrated in your February issue. It is most often the case that photographs, no matter how fine they are in and of themselves, fail to capture the particular ambience of a landscape. Not so here!

JEAN SCHMIDT, *Landscape Designer*
East Aurora, NY

IT TAKES A VILLAGE

I FIND IT HARD to understand why it is seen as a faux pas in interior design magazines to mention the trades and builders of the lovely rooms, houses, and furniture presented. In music, for instance, while the name of the composer is important, the orchestra and soloists are seen as equally important to the interpretation of a piece. Can you imagine a classical piece being performed and only the composer getting credit? In interior design (and often architecture), professions that rely on group efforts, only the designer is credited, while the output of time, labor, and skill of a vast army of trained craftsmen is ignored. Building is a collaborative process, and it is as dependent on the skills of those who are building as on those who provide the blueprints.

VIRGINIA HOGE
Brooklyn, NY

THE OTHER BUBBLY

WE HAVE ENJOYED many of Jay McInerney's "uncorkings." In particular, we have been exploring Italian wines. Last summer I puréed a quantity of peeled white peaches, added a splash of ginger syrup, and froze it in a Baggie. On the millennial New Year's Eve, using Harry Cipriani's recipe from the June 1999 wine column ["Just the Ticket"], I made Bellinis with chilled Prosecco and the partially thawed peach slush. It was well worth waiting for. I was hooked. *Molto bene!*

HANNWILSON
via Internet

CLOSE ENCOUNTERS

DOMINIQUE BROWNING's editor's letter on the "starter château" [January] is right on. We have plenty of space, but I almost always want the people most important to me—my husband and two girls—to be right with me at the table, on the sofa, reading in bed, etc. Thank you for the well-versed insights.

ASHLEY BERNHARD
Brooklyn, NY

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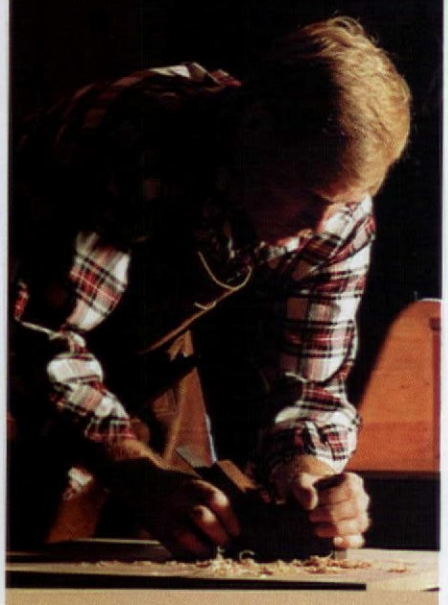
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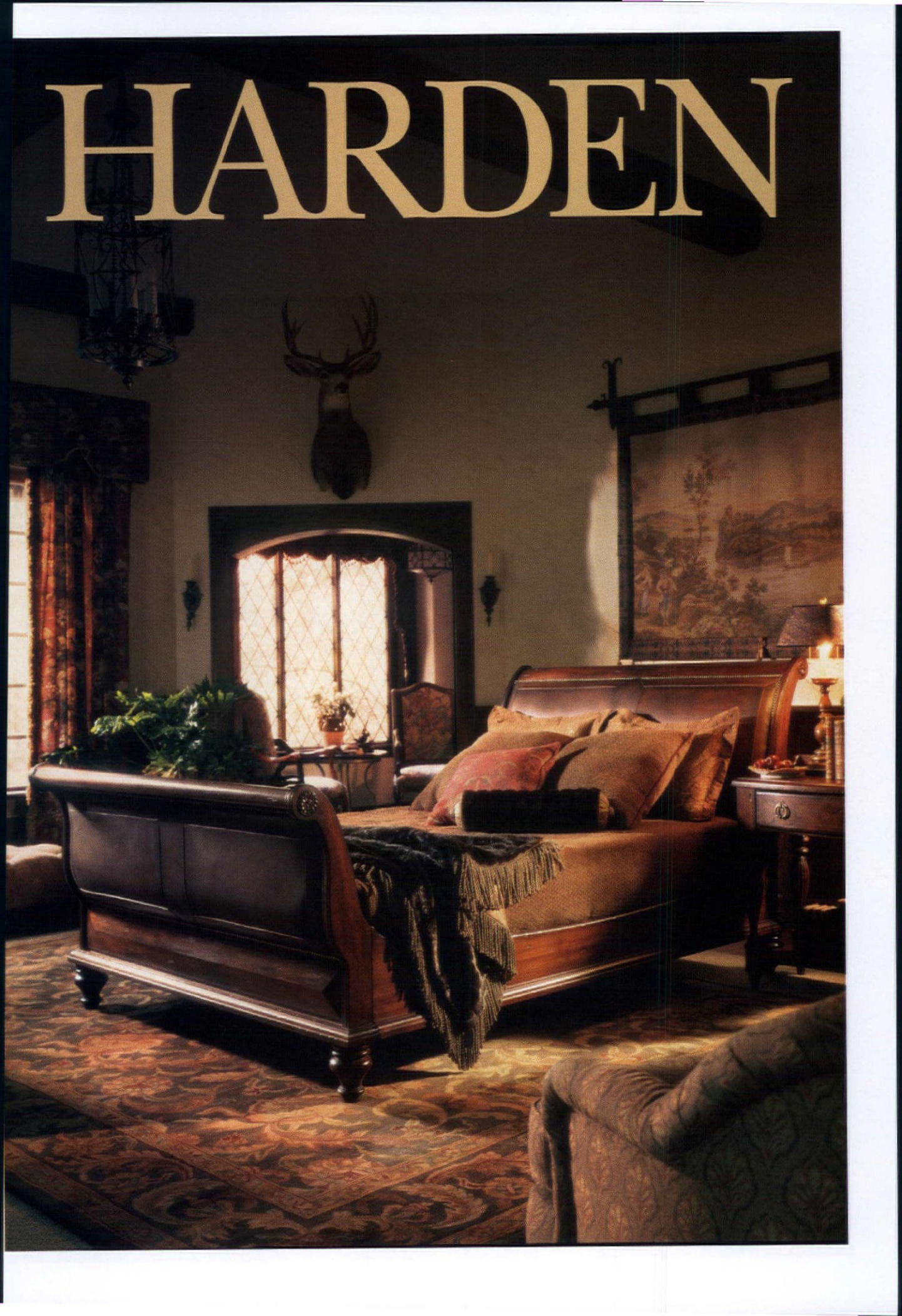
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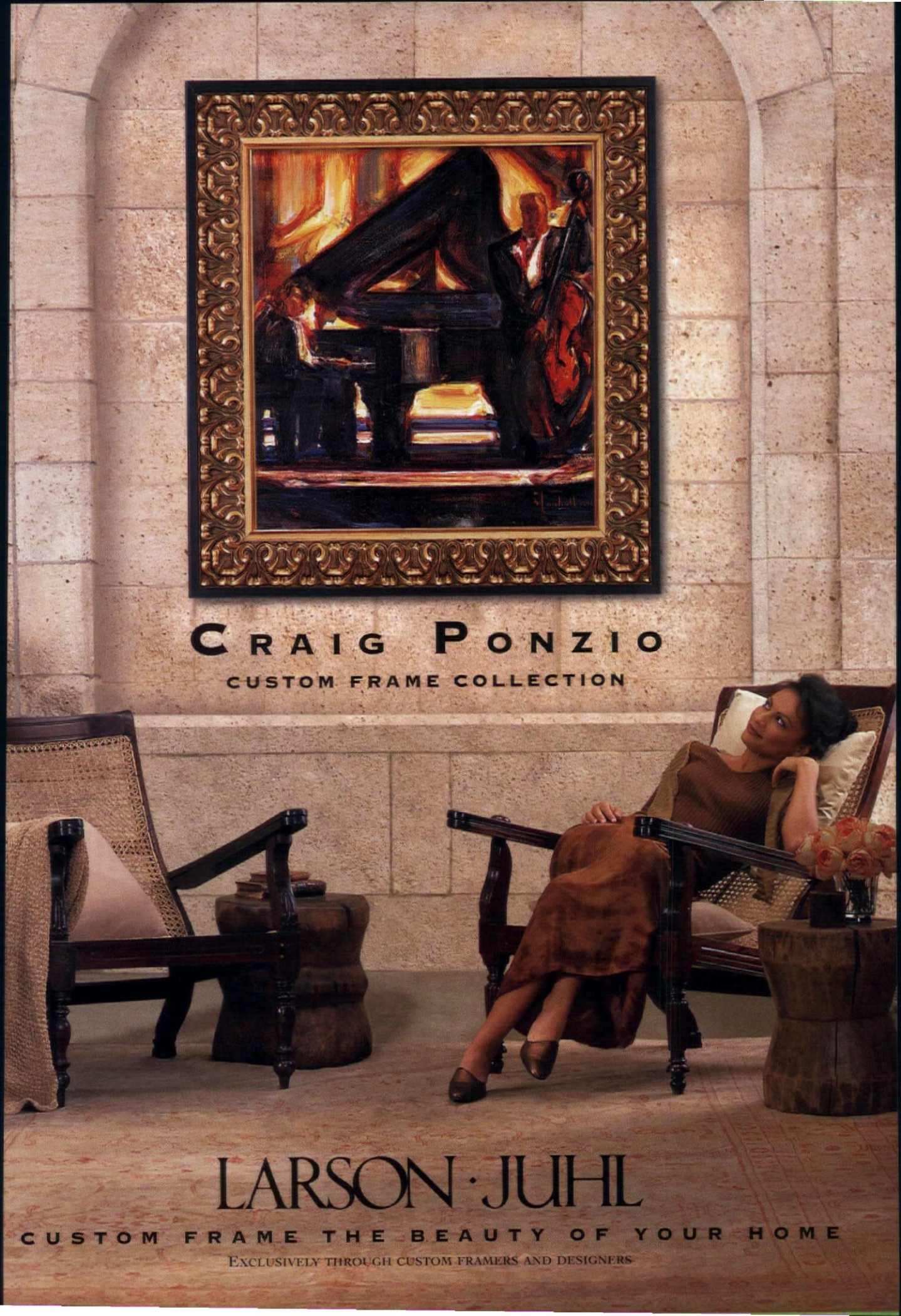
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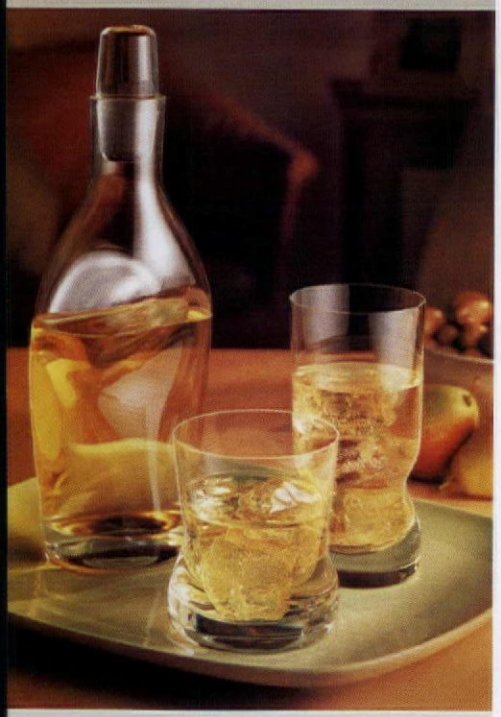
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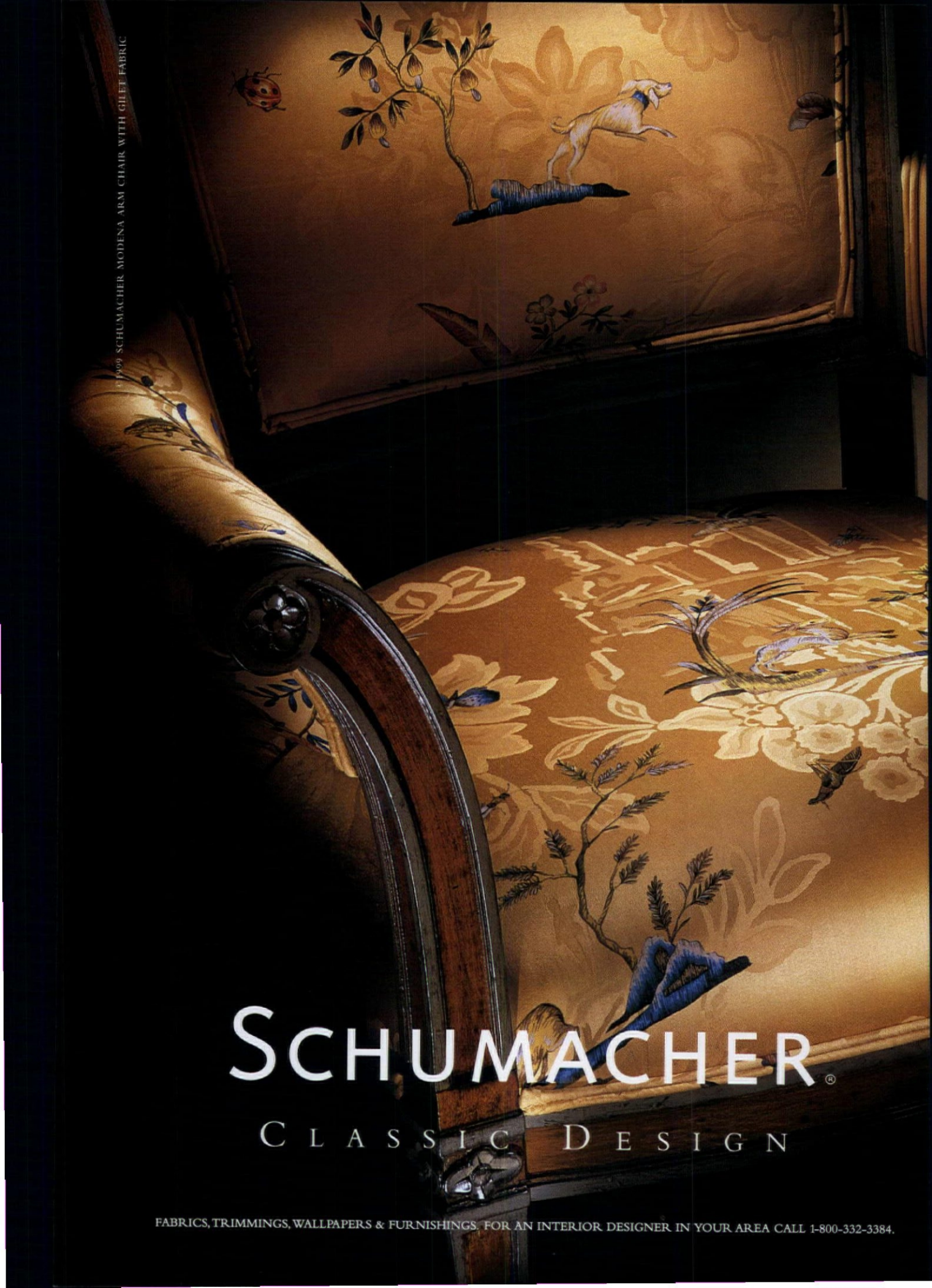
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domestic bliss

Because he's known for his deft use of color, we photographed red-hot New York interior designer Christopher Coleman on a set that celebrates his favorite hues.

in living color

IT'S BEEN SAID A MILLION TIMES, but we just have to say it again: All color is personal. There may be years when everything seems to be gray, or navy, or green, but in the end, it doesn't matter what other people like. What matters is your very visceral, very individual reaction. To some people, bright orange is nothing short of a nightmare. In surveys, it is singled out as one of the least popular colors. But to others, it is all-embracing, warm, and peaceful—the color of monks' robes, a color to love. "Orange gives a boost of youthful

buzz page 48



EDITED BY DAN SHAW

vitality," says Christopher Coleman, a color-loving interior designer in New York. "It seduces the senses. It makes you feel young."

There is no objective color reality, because when people see color, they are merely processing light, and not everyone sees in the same way. But historical periods do become defined by certain colors as they seem to sweep through the stores and into our homes. Who doesn't associate pink with the 1950s or black with the 1980s?

Now, at the beginning of a new century, everything is seemingly more colorful. The choices are more vast and complex than ever before. Even those of us who are so wedded to neutrals that gray seems like a pastel are feeling the need for a blue couch or a yellow wall.

TAKE MARGARET WALCH, director of the Color Association of the United States, who cringes when she recalls the old colors of her living room. In retrospect, she says, all that gray and black seems dreary and depressing. Walch, the author of several books on color, decided a few months ago that she was ready for some vivid colors in her living room, and she added furniture upholstered in yellows and greens. She believes this puts her in sync with a general move toward color, although not necessarily with the specific ones we're likely to see. The Color Association, which advises manufacturers on trends, believes the country is turning toward red, in feminine hues, reflecting the growing influence and power of women.

Of course, analyzing color trends is a hazardous business. While experts are heralding a return to color, it's impossible to go through the national stores that define our common visual world—Pottery Barn, Banana Republic, Crate & Barrel—without seeing a lot of beige, gray, black, and mossy green. Nevertheless, those colors are feeling passé, because they've been omnipresent.

Often, color trends change simply because the eye is ready for something new. Robert Lachow, director of sales for J. B. Martin, a 150-year-old velvet manufacturer in New York that was originally based in Lyons, France, says that clients like Brunschwig & Fils and Ralph Lauren are requesting a lot

analyzing the experts

House & Garden **invited four design professionals, each with an impeccable sense of color, to pick their favorites, and we had our expert, Bride M. Whelan, interpret their choices. You *can* try this at home (see our attached Color Test booklet).**



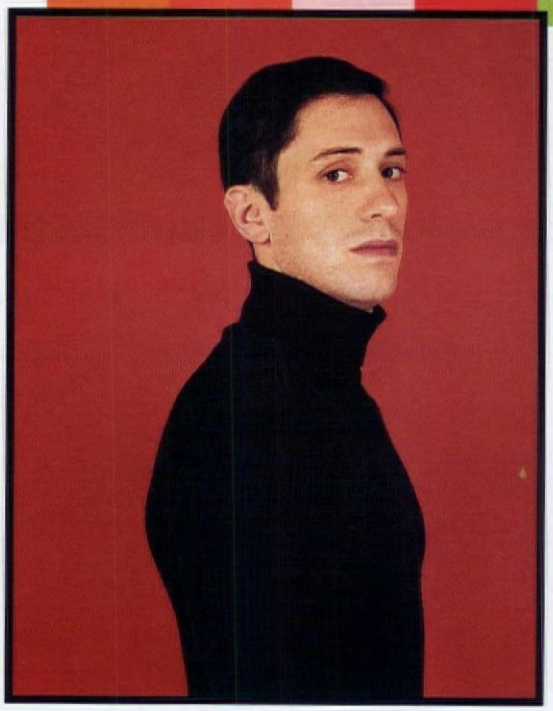
denise spatafora

FLORAL DESIGNER

Each morning at the flower market, Spatafora is confronted with hundreds of hues, so she had no trouble picking favorites when she took our quiz. "There's nothing ambivalent about Denise," said Whelan after seeing Spatafora's picks. "While Denise doesn't crave power for its own sake, she does get a little depressed when things don't go her way." Though Spatafora is used to designing according to clients' moods, she said she'd be "thrilled" to do a party "exclusively in purples and blues."







jonathan adler

CERAMIST

"I don't know which came first, my love of orange or my love of Hermès," entrepreneurial potter Jonathan Adler joked as he took our test. "He is obviously very powerful in his craft," said Whelan. "*He controls* the clay! He has to please himself." Adler acknowledged that he "had to be in control from day one," which is why he has never liked working for others and *had* to start his own business. "I'm post-nice, I'm post-pleasing," said Adler, who thought Whelan was as sensitive as any psychologist. "I would have paid $150 for forty-five minutes of this!"

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of rich, saturated navy blues, as well as terra-cotta and pomegranate reds.

While green has been a popular color for the past decade, there is now a move away from it toward blue, for reasons both sociological and environmental. Kathy Lamancusa, a trend analyst at Creative Directions in North Canton, Ohio, says that blue has sedative and calming qualities that appeal to people who feel stressed and overcommitted. (Not surprisingly, Pantone, which forecasts color trends for the fashion and design industries, reports that 35 percent of Americans say blue is their favorite color.) While the popularity of earthy greens, creams, and browns reflects ecological concerns, so does the new blue mood, which stems from a desire for purity. "As a society," Lamancusa says, "we're really searching for cool, clean water."

The look and feel of water shows up not just in color but in texture. Increasingly, fabrics are translucent or layered, and materials seem to change their color depending on the light or the angle. What started with metallic flaking in paints, Lamancusa says, is now moving into dozens of materials, creating iridescence and opalescence.

COLOR EXPERTS believe that certain colors have specific psychological and physiological effects. They say, for instance, that orange and red stimulate the appetite, and shouldn't be used in the kitchen by anyone who is dieting.

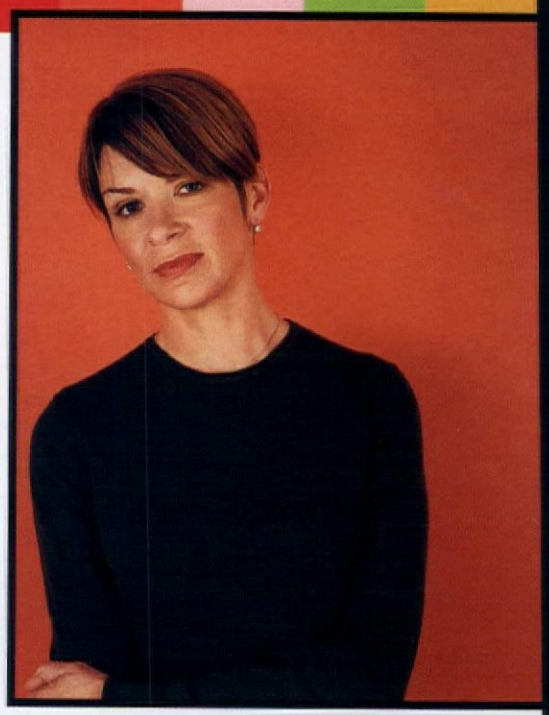
Leatrice Eiseman, director of the Pantone Color Institute and the author of *Colors for Your Every Mood,* believes that the colors chosen for a house, both exterior and interior, have definite psychological consequences. She, for example, lives in a claret-red house near Seattle. "It's very cheerful and outgoing," she says. "I could never have done a gray house." Inside, most of the walls are yellow, a color she says represents sunshine, happiness, and good cheer.

Leslie Harrington, director of color and design for Benjamin Moore, says her own experience tells her that the psychological dimensions of color are valid—that people who like green really do tend to eat more and love material possessions. Research into color, like that into holistic health, she says, lags behind what people in the field have learned from observation. "People are trying to substantiate why things happen," Harrington says, and she expects great progress in the field.

Making the best decorating choices ultimately depends on knowing your personal reactions to color. As more people recognize their responses to color, Harrington says, directions in color become more diverse. "Probably the biggest trend in color," she says, "is that the trends are harder and harder to discern." Ultimately, and ideally, we will all live with the paints and fabrics that inexplicably make us smile, regardless of fashion or the opinions of others. —TRISH HALL

sharon simonaire

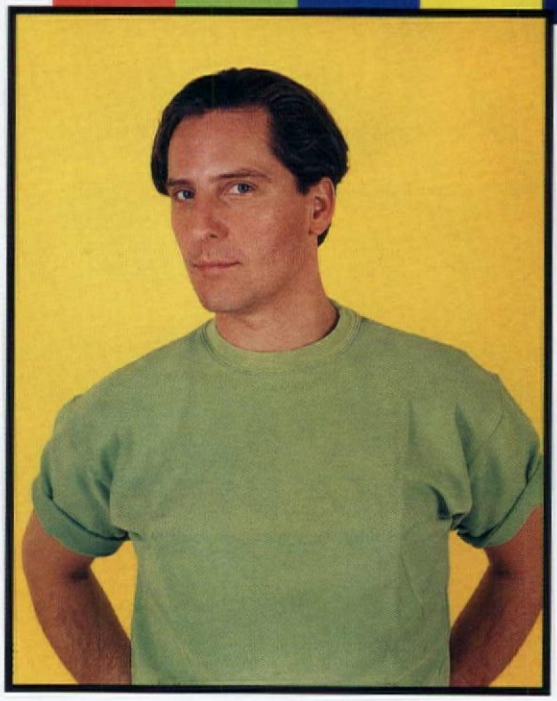
INTERIOR DESIGNER



Clients invariably change their mind, but that doesn't rattle Simonaire. "Her colors show that she is willing to make accommodations to keep them happy," Whelan said. "But once she has bent to meet their demands, she feels *they better damn well like it.*" Simonaire was impressed. "That's an extraordinary characterization of me," said the designer, who noted that her modus operandi has served her well. "I've never made a color mistake with a client." Whelan was not surprised: "It shows in her colors."

douglas wilson

DECORATIVE ARTIST



If you are looking for a talented *and* accommodating decorative artist, you should consider hiring Wilson, who frequently participates at the best show houses and is now dabbling in interior decorating. "His choices indicate that he likes to make people happy and that he is willing to make changes in his work to keep clients satisfied," Whelan said. "Nevertheless, he is secure in the knowledge that he is the authority on what he does." Naturally, Wilson couldn't disagree. "It's a very accurate assessment," he said. "It's true—change doesn't bother me."

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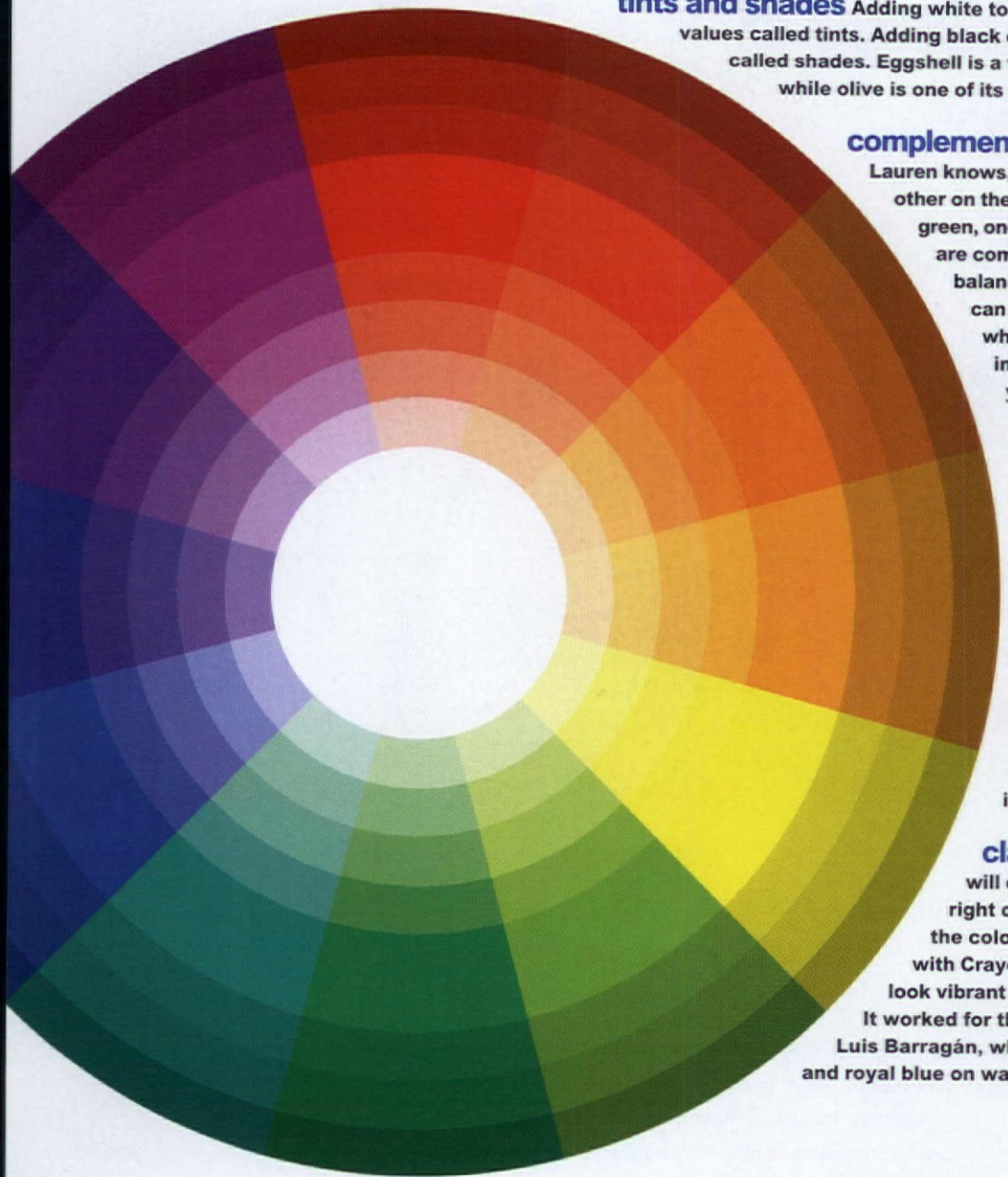
the wheel of fortune

Most of us intuitively know that certain colors complement each other—Albert Hadley's pink and green, for instance, or Marimekko's blue and orange. We can also tell when a color combination falls flat, such as pale blue with yellow-orange. As most first-year design students learn, there is a science to color matching. The key is to understand the color wheel, whose 12 segments consist of primary, secondary, and tertiary hues, and their tints and shades.

The three primary colors are red, blue, and yellow. Since all other colors are combinations of two or three primaries, every hue consists of varying proportions of red, blue, or yellow. To appear balanced, a color scheme should consist of hues that, taken together, contain equal amounts of the three primary colors. The color wheel helps to recognize and calculate these relationships.

As Bride M. Whelan explains in her book *Color Harmony 2*, colors on the wheel can be combined to convey a mood. For instance, to create a rich-looking color scheme, pair a powerful hue with its darkened complement, such as vivid red with deep forest green. A room designed to soothe, such as a spa bathroom, could have cool colors, which are based in blue, with some added yellow. These hues fall between blue and yellow on the wheel.

The principles outlined below will guide you in utilizing the color wheel. Learn how to use it and you'll never again have to jettison that burgundy Persian when you realize it clashes with your new lime upholstery.—INGRID ABRAMOVITCH



tints and shades Adding white to a color creates lighter values called tints. Adding black or gray creates darker tones called shades. Eggshell is a very pale tint of yellow, while olive is one of its shades.

complementary colors As Ralph Lauren knows, colors directly opposite each other on the color wheel—such as red and green, one of his favorite combinations—are complementary and will look balanced together. This color fusion can also convey a sense of power, which is why sports teams—including the Lakers, with their yellow-and-violet uniforms—often choose complementary hues as their colors.

analogous colors An analogous color scheme uses any three consecutive colors, or any of their adjacent tints and shades, on the color wheel. The English gardener Gertrude Jekyll used analogous combinations in her plantings, such as red blooms flowing into crimsons and dark violets.

clashing colors A color will clash with the ones to the right or left of its complement on the color wheel: blue-green together with Crayola red. A clash scheme can look vibrant and need not be ruled out. It worked for the late Mexican architect Luis Barragán, who paired bright yellow and royal blue on walls in his modernist work.



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bliss history's most colorful moments

From yellow ribbons to Green Giants, popular culture provides us with a multitude of color connotations that seem, well, true-blue

1850 Nathaniel Hawthorne writes *The Scarlet Letter.*



1830 Stendhal publishes *The Red and the Black.*

1863 The Red Cross is founded.



1901–1904 Picasso's Blue Period

1904 Buster Brown becomes a popular cartoon figure after debuting at the World's Fair.





1906 *The New York Sun* declares: "[Charles Lewis] Tiffany has one thing in stock that you cannot buy of him for as much money as you may offer; he will only give it to you. And that is one of his boxes."

1920 Police offic Will Potts adapts r signals for the firs traffic light, which has red, amber, green lights and located in Detroit

1957 Mark Rothko's work epitomizes Color Field Painting.



1953 Color television premieres (though red-headed Lucille Ball is still in black and white).

1938 Brooks Brothers introduces 27 new colors for its Shetland sweaters (first sold in 1904); prep-school girls start raiding their fathers' closets.

1958 Crayola introduces the 64-color crayon box with the built-in sharpener; Binney & Smith, Crayola's parent company, renames Prussian Blue as Midnight Blue.





1939 *The Wizard of Oz* is released, complete with the Yellow Brick Road and the ruby slippers.



1927 Kohler introduces plumbi fixtures—heretofore available only in white—in colors such as Spring Green, Lavender, Autumn Brown, Old Ivory, West Point Gray, and Horizon Blue.

1960 M&M's Peanut Chocolate Candies are now available in red, green, and yellow, in addition to the original brown.



1968 The Beatles release the film *Yellow Submarine.*

1970 Kermit the Frog first warbles (not croaks) "Bein' Green."



1973 Tony Orlando and Dawn's "Tie a Yellow Ribbon Round the Ole Oak Tree" is *Billboard*'s No. 1 song.



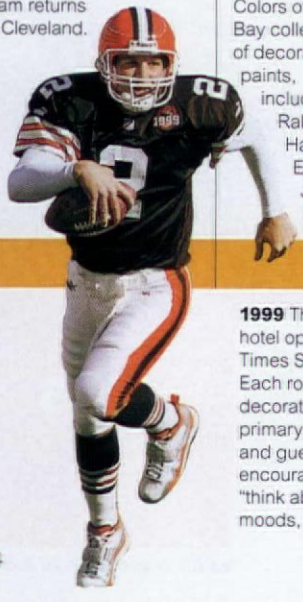
1985 Jesse Jackson establishes the Rainbow Coalition.



1979 Estée Lauder, Inc., launches Prescriptives, which specializes in "color printing" and custom blending color cosmetics.

1984 Diana Vreeland publishes her memoir, *D.V.*, in which she declares, "There's never been a blue like the blue of the Duke of Windsor's eyes."

1999 The Cleveland Browns football team returns to Cleveland.



1999 Janovic offers up the Colors of Kips Bay collection of decorator paints, including Ralph Harvard's Deviled Egg Yellow and James Rixner's Pistachio Panache.

1998 Customer demand prompts Restoration Hardware to market Silver Sage paint, which has been used on the walls of its stores.



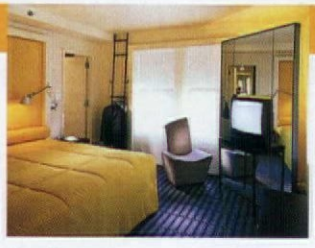
1996 Ralph Lauren introduces his own paint line, with colors like Mariner Blue and Relay Red.

1991 The Ribbon Project conceives the wearing of red ribbons to promote AIDS awareness.



1992 Pink ribbon becomes a symbol for breast cancer awareness.

1999 The Time hotel opens in Times Square. Each room is decorated in a primary color, and guests are encouraged to "think about how color affects your moods, psyche, your sense of place."



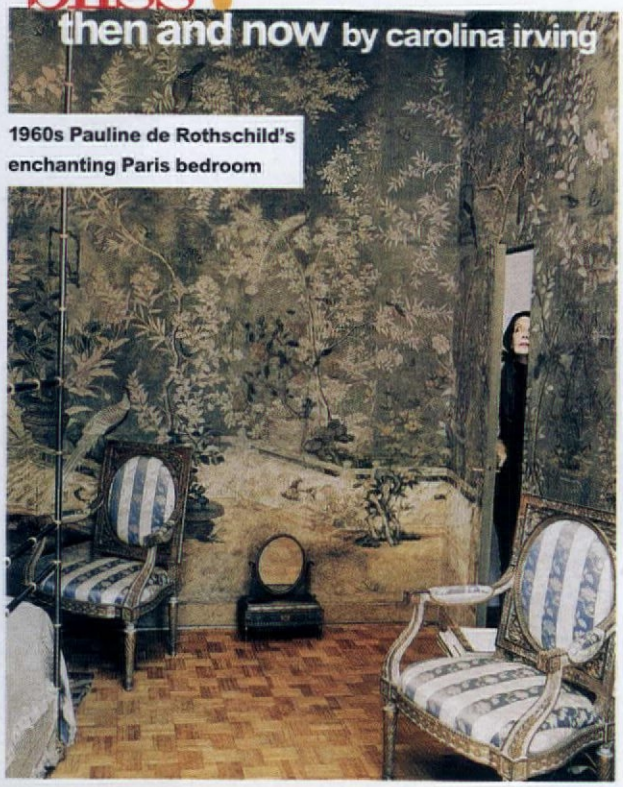


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bliss

then and now by carolina irving



1960s Pauline de Rothschild's enchanting Paris bedroom



1973 Heinrad Prem's mural offsets a scarlet carpet in a Milan apartment by Carla Venosta.

bold and beautiful

Like many of the best things in life, decorating with color requires rigor and experience. Color shouldn't be scary. It's life-enhancing. And when used with subtlety or panache, it can make you dream. But there's nothing worse than overwrought rooms crammed with color for its own sake—they resemble nothing so much as the work of schoolchildren gone mad with primary color paints. When in doubt, I turn to the rooms of masters like Diana Vreeland and Pauline de Rothschild, who committed to color in a big way. Vreeland's Chinese red "garden in hell" living room by Billy Baldwin was as flamboyant as her personality; de Rothschild's sage green "indoor garden"–from–heaven bedroom contained antique wallpaper as exquisite as her refined sensibilities. Magenta, puce, Prussian blue, viridian, *coq de Roche*—all of these words are music to my ears!



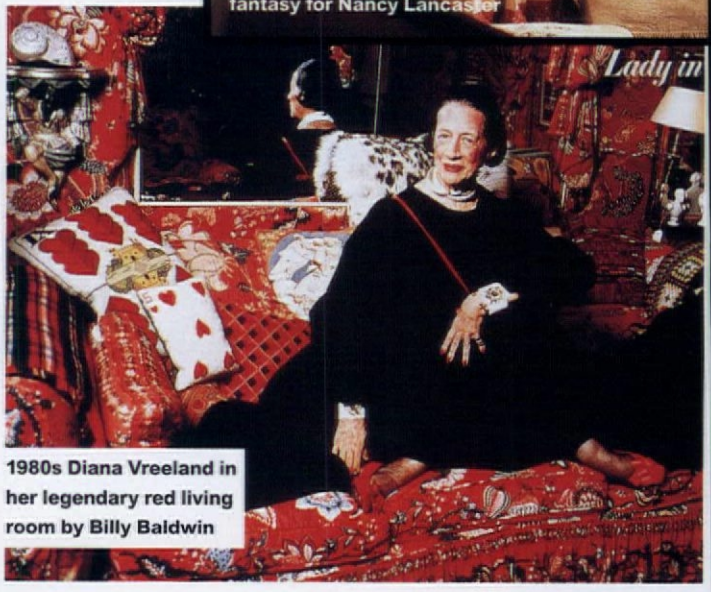
1976 Architect Luis Barragán used a sunny yellow to add magic to an open corridor.



1965 Colefax & Fowler's apricot Gothic Revival fantasy for Nancy Lancaster



1991 Karl Lagerfeld's magenta moment in his Monte Carlo villa



1980s Diana Vreeland in her legendary red living room by Billy Baldwin



Because life's a bore. style365.com

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by newell turner

bliss buzz

Martin Senour's paint, shown in Tucker Cupboard Orange, reinvigorates Early American style. The Colonial Williamsburg Foundation. 800-677-5270.

The look of the past is easy to achieve today with finishes like French Wash, Milk Paint, and Liquid Iron, below—available through Sydney Harbour Paint Company, Studio City, CA. 818-623-9394.

historical associations

Next time you paint a room, you might try a deep color or subtle shade from one of the new boutique collections that are flooding the market. The National Trust of Great Britain and the Colonial Williamsburg Foundation have both used the latest chemical analyses to re-examine paints of the past, and they were stunned by the boldness of some of the colors they (re)discovered. Patrick Baty, owner of Papers & Paints in London, is a purist. "These colors are created as they were originally intended. They are not distorted to satisfy anyone else's 'good taste' or personal prejudice," he said. Companies are now producing pigment-rich formulas steeped in history. Eating Room Red, Imperial Chinese Yellow, and Wythe House Gray are names that evoke history while they delight the eye. Finishes like Sydney Harbour's Lime Wash give new meaning to patina as they "bloom" with age. These authentic paint collections from the past create an electric palette for today.



These charts have actual paint applied for truer color samples. The Historical Colour Range is based on period decorative art pieces. Papers and Paints, London. 011-44-171-352-8626.



These test pots of colors are just a sampling of the growing Farrow & Ball paint collection. Rooted in color schemes found in houses under the protection of the National Trust of Great Britain, the original collection was organized under the eye of John Fowler, the legendary English decorator. Farrow & Ball paints are available through Christopher Norman, NYC.



Some are born with it. For the rest of us there's style365.com

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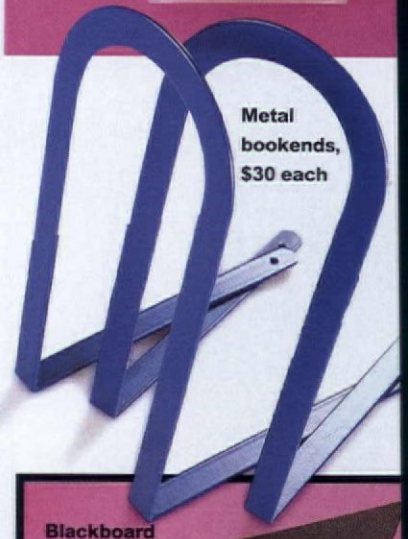

Stainless-steel tape dispenser, $118


Assorted blank cards, $2.50 to $2.75 each


Giant white pencils, $3.95 each

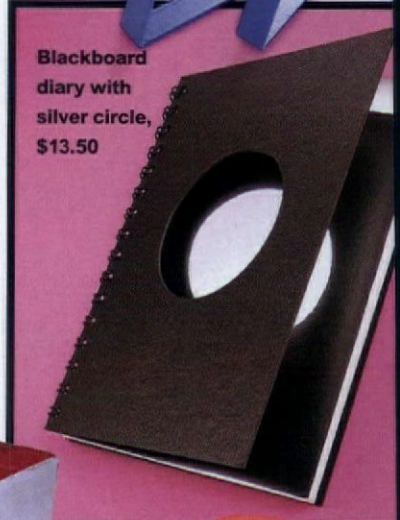
how swede it is!

Ordning&Reda raises organization to a vibrant art form with its Swedish-made stationery and desk accessories. Stocked with more than 800 types of papers and stationery products, this global chain now has three shops in the United States, all in New York City (for information, 212-421-8199). The interior of each whitewashed store is a bright, pristine temple of color, filled with vivid, glossy three-ring binders, spiral-bound notebooks, sheets of vellum, pencils, labels, pens, note cards, date books, folders, and mouse pads. Ordning&Reda also carries accessories, such as sculptural stainless-steel tape dispensers, bookends, picture albums, and black PVC briefcases. Fans don't just use these products, they decorate with them. New York interior designer Jennifer Post, for instance, used an array of yellow cloth-covered journals as a design statement in her recent Kips Bay Show House room. Oh, those northern lights!


Metal bookends, $30 each


Cloth notebooks, $28.50 each

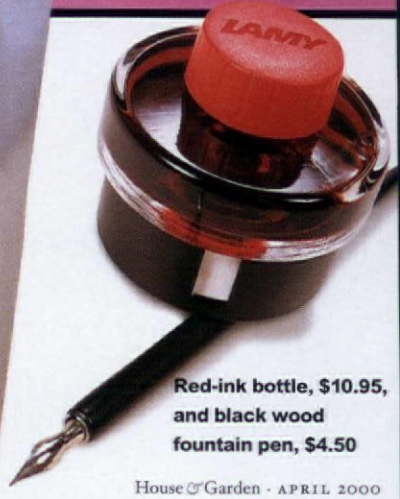

White-and-black mouse pad, $13


Blackboard diary with silver circle, $13.50


Solid-color wrapping papers, $3.25 per roll


Large round labels, 25¢ each





Red-ink bottle, $10.95, and black wood fountain pen, $4.50



It's not how it looks on me that's important. It's what it stands for.

One stone for our past, one for the present, one for our future.

Okay, I admit it. That it looks fabulous doesn't hurt either.



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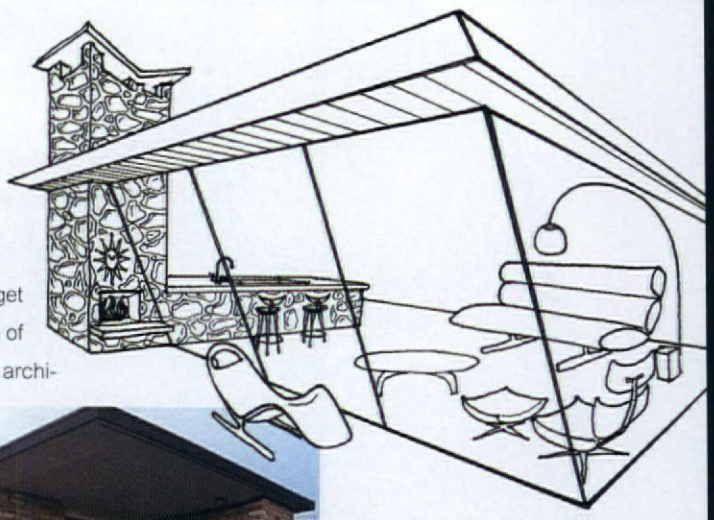
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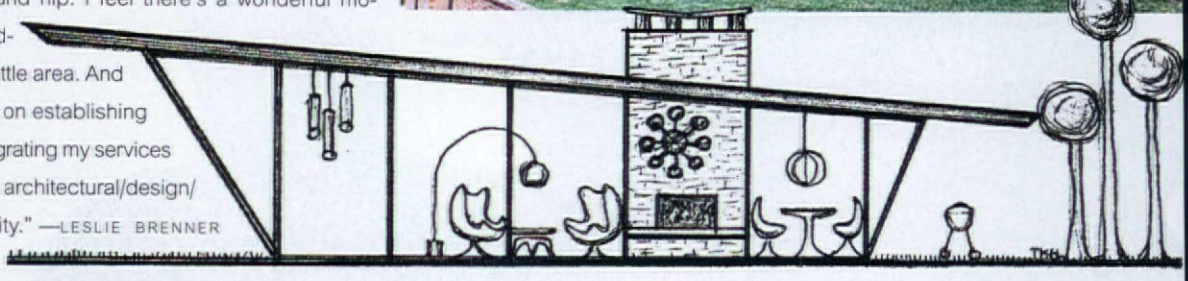
hip house hunting

There's a witty real estate site that invites you to pull up a chair, get comfortable, and have fun searching for the modernist home of your dreams in the Pacific Northwest. "I began researching architectural modernism like some kind of archaeological detective," says real estate broker Tom Holst, who created seattlemodern.com a year ago. "Friends thought I was crazy. Most realtors stick to an area. But I wanted to do something I felt passionate about: showing minimalist, modernist homes up to the present day for the entire Seattle area. I am constantly amazed by how many cool fifties and sixties houses hit the market. Many are underadvertised, underpromoted, undiscovered classics. I love this stuff." It shows. The site includes his black-and-white line drawings of imaginary houses. (If only *they* were for sale, too.) "Many of my buyers are architects, designers, and young computer/Internet types, who are demanding and hip. I feel there's a wonderful momentum building in the Seattle area. And I am working on establishing links and integrating my services more with the architectural/design/art community." —LESLIE BRENNER









The images on Tom Holst's real estate Web site include his groovy line drawings and some of his favorite modernist buildings around Seattle—even if they are not for sale.



E-DITORS' CHOICE

digital drapes

Whether you're a professional interior designer or a layman, you can order custom draperies at silktrading.com. The on-line arm of the cult L.A. fabric shop run by Andie and Warren Kay highlights a portion of Silk Trading's well-priced linens, cottons, silk taffetas, and organzas, along with trims, rods, and items like the silk tufted bed (left). After following the site's directions on how to measure your windows, you can browse through drapery styles and fabrics and then proceed to the "Get a Quote" page to price your order (though, for now, final orders must still be made by fax or phone). Even if you don't have an eye for color, you can't go wrong at Silk Trading, because the Kays have introduced a line of organic milk-based paints (available in 1-gallon cans and 4-ounce tester pots) that are similar to late-eighteenth-century casein paints and perfectly complement the fabrics. Now you can be absolutely sure that today's *Wow!* doesn't become tomorrow's *Whoa!* —MEG BUCKLEY

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a very house & garden day in . . . denver

If you miss your connection to Aspen, why not spend some time adjusting to the altitude in the Mile High City? **9 A.M.** Start your day dramatically with breakfast in the **Hotel Teatro** (1100 14th Street; 303-228-1100), whose lobby is decorated with costumes from the Denver Performing Arts Center. **10 A.M.** Take the (free!) tram up the 16th Street Mall to the Civic Center Cultural Complex. Gio Ponti's **Denver Art Museum** (100 West 14th Avenue Parkway; 303-640-4433), designed by local architects James Sudler and Joal Cronenwett in 1971, is a fortress clad in more than a million silvery-gray 3-D tiles. The **Denver Public Library**, just next door (10 West 14th Avenue Parkway), is a Michael Graves extravaganza. **11 A.M.** For Victorian decorating ideas, visit the Queen Anne–style **Molly Brown House** (1340 Pennsylvania Street; 303-832-4092). The Capitol Hill home of the "Unsinkable" Molly Brown, it has a Turkish corner that's a precursor of "rich hippie" chic. **12 noon** The **Broadway Corridor** has long been known for South Broadway's 1400 block, jam-packed with antique stores, but all the way down, there are great finds. **Eron Johnson Antiques, Ltd.** (451 North Broadway; 303-777-8700) has garden ornaments and fantasy furniture, like a Victorian antler chair, perfect for a mountain house. **Rule Modern & Contemporary** (111 Broadway; 303-777-9473) exhibits paintings



Titanic Steamer Chair
in mahogany from the
Titanic Deck
Chair Company.



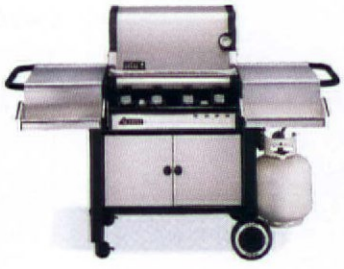


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Weber Summit Series
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Floordesigns
San Francisco, CA

French Country Living
Great Falls, VA

Hemphill's Rugs & Carpets
Costa Mesa, CA

Landry & Arcari Oriental Rugs
Salem, MA

Mundy & Yazdi Oriental Rugs
Merriam, KS

NW Rugs
Portland, OR

Rug & Kilim
Short Hills & Morristown, NJ

Stephen Miller Gallery
Menlo Park, CA

The Rug Source
Seattle, WA

The Rug Source in Denver
Denver, CO

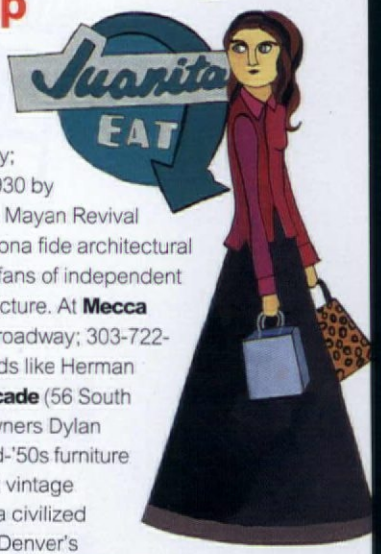
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12:00 p.m. Decade

bliss road trip



by new and established artists. Across the street, the **Mayan Theater** (110 Broadway; 303-744-6796), designed in 1930 by Montana Fallis in the Art Deco Mayan Revival style (we're not sure that's a bona fide architectural denomination), is beloved by fans of independent films and independent architecture. At **Mecca Modern Interior** (21A South Broadway; 303-722-4242), you'll find favorite brands like Herman Miller and Ligne Roset. At **Decade** (56 South Broadway; 303-733-2288), owners Dylan Moore and Kristen Tait mix mid-'50s furniture with Bloom bath products and vintage clothing. **1:30 P.M.** Sit down to a civilized lunch-cum-tea in the lobby of Denver's grande dame, the **Brown Palace Hotel** (321 17th Street; 303-297-3111). Raise your eyes past six stories of wrought-iron balconies to the stained-glass ceiling, and thank heaven for Devonshire cream! **2:30 P.M. Cherry Creek** is a baby boomer's delight: Boutiques near the Cherry Creek Mall (3000 East First Avenue) include **Pismo Contemporary Art Glass** (235 Fillmore Street; 303-333-2879), where owner Sandy Sardella stocks $30,000 Dale Chihuly pieces; **The Alchemist** (2737 East Third Avenue; 303-377-7567), an old-fashioned apothecary shop; **Djuna** (221 Detroit Street; 303-355-3500), which has a huge selection of Mexican church candles, ranging from $3 to $125; and **The Tattered Cover** (2955 East First Avenue; 303-322-7727), a simply phenomenal independent bookstore. **3:30 P.M.** Spend the rest of the day in LoDo, a swank yuppie stomping ground. Begin at **Genki Oxygen Bar** (1632 Market Street; 303-892-1600). Zen out and inhale oxygen infused with soothing or invigorating aromas. **3:45 P.M.** Visit **Union Station** (17th and Wynkoop), a landmarked Beaux Arts classic. You've heard of *hôtel* silver? **Roundhouse Antiques** (1701 Wynkoop, Suite 111; 303-628-0070) sells railroad silver and china, lanterns, and memorabilia. **4:00 P.M. Stuart Buchanan** (1530 15th Street; 303-825-1222) has European armoires perfect for the high ceilings of an Aspen compound. At cheery **Studio 1818** (1818 Blake Street; 303-296-9132), Eric Bazarnic and Lynn Ducey have assembled an eclectic mix of glass, jewelry, paintings, and works on paper by local and national artisans. Lucy and Barry Jelinski sell furniture and folk art at **Rue 22** (1307 22nd Street; 303-297-8156). Looking for a nice pediment, a cast-iron bathtub, an entire bar? Check out **Architectural Antiques** (2669 Larimer Street; 303-297-9722; www.archantiques.com). And do not miss the **Rocky Mountain Seed Company** (1321–1325 15th Street; 303-623-6223), a true find for high-altitude gardeners that appears to have changed little since 1920, when owner Kenny Vetting's grandfather, F. C. Vetting, started the business. Seeds are stored in old oak drawers and weighed on antique brass scales. LoDo also boasts more than 50 art galleries where you can take a breather, or continue consumption. **5:30 P.M.** Pay homage to the great American pastime, and see how **Coors Field** was designed to fit into an existing neighborhood. **6:00 P.M.** The most stylish martini in town is at the Oxford Hotel's Art Deco **Cruise Room** (1659 Wazee Street; 303-825-1107), which opened in 1933; it was designed by Charles Drake, after the *Queen Mary*'s lounge. **7:30 P.M.** At **Vesta Dipping Grill** (1822 Blake Street; 303-296-1970), make sure to order dessert, since you've burned as many calories today as you would have on Ajax Mountain. —SABINE ROTHMAN


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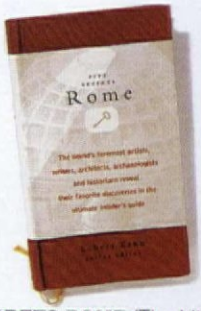
bliss bookcase by lygeia grace

stepping out

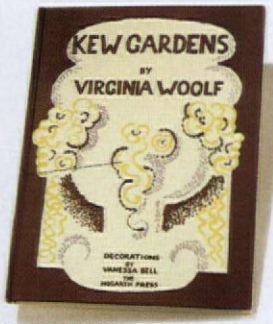
Spring is upon us, and suddenly it's impossible to stay inside for another minute. Whether you're inspired by tales of life on the road, an insider's guide to a new city, or a colorful approach to planning the garden, you won't be able to resist the urge to get up and go.



THE GARDEN COLOR BOOK (Chronicle, $27.50) Paul Williams's clever flip book lets you plot plant combinations by color before a trip to the nursery. Notes on zones, sunlight, and growing seasons assure compatibility.



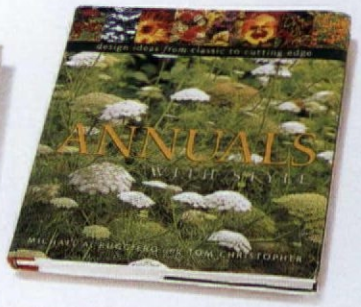
CITY SECRETS ROME (The Little Bookroom, $19.95) With entries by poets, architects, and historians, Robert Kahn's guide reveals the pleasures of the Eternal City through the words of those who love it.



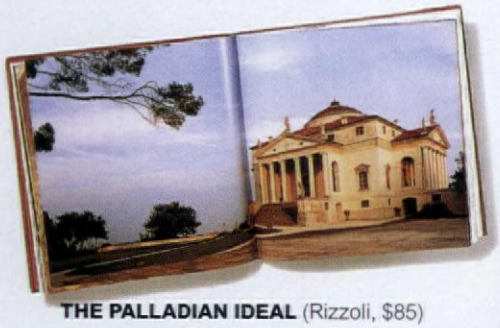
KEW GARDENS (Trafalgar Square, $24.95) This facsimile of Woolf's neglected 1927 gem brings to life—in saturated detail—the heady experience of London on a summer day.



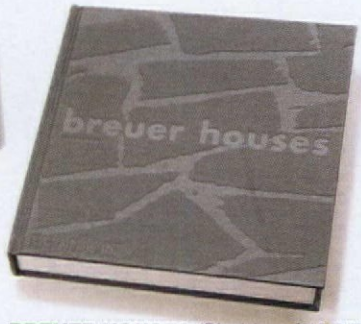
AIRSTREAM (Chronicle, $19.95) Wally Byam, inventor of the iconic trailer, exhorted his customers to "travel with all the comforts of home." Photos of Airstream caravans in Egypt and Africa prove that they did.



ANNUALS WITH STYLE (Taunton, $29.95) With wit and much helpful advice, Tom Christopher and Michael A. Ruggiero celebrate fast-growing plants that bring almost instant color and shape to the garden.



THE PALLADIAN IDEAL (Rizzoli, $85) The enduring grace of Andrea Palladio's (1508–1580) vision burns bright in Roberto Schezen's portraits of the great architect's villas and the buildings that they inspired.



BREUER HOUSES (Phaidon, $49.95) Best known for the Whitney Museum and for his Wassily chair, Marcel Breuer also built residences over half a century for generations of rich, adventurous clients.



THE GARDEN AT EICHSTÄTT (Taschen, $49.99) This gorgeous, well-priced edition of Basilius Besler's 400-year-old botanical contains bonus photos of the newly restored German garden on which it was based.



REQUIRED READING events designer bill tansey's hit list

THE LANDMARKS OF NEW YORK Volumes I, II, and III, by Barbaralee Diamonstein (Abrams) "When I do events, I often have to draw on specific periods. These books are an essential reference for New York City."

ROOMSCAPES: THE DECORATIVE ARCHITECTURE OF RENZO MONGIARDINO (Rizzoli) "A perfect study in refined opulence."

PORTRAITS by David Seidner (Assouline) "He captures modern-day aristocrats with the camera the way Sargent did with the brush."

DAVID HICKS: MY KIND OF GARDEN edited by Ashley Hicks (Antique Collectors' Club) "Or anything else by David Hicks. He refined modernism to its essence."

MARK HAMPTON ON DECORATING (Random House) "His books are wonderful. Hampton was a great writer as well as a great decorator."

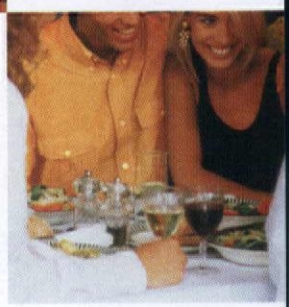
THE GARDEN: A HISTORY IN LANDSCAPE AND ART by Filippo Pizzoni (Rizzoli) "Relaxing views of serene European landscapes. I steal ideas from it for tent and property designs."

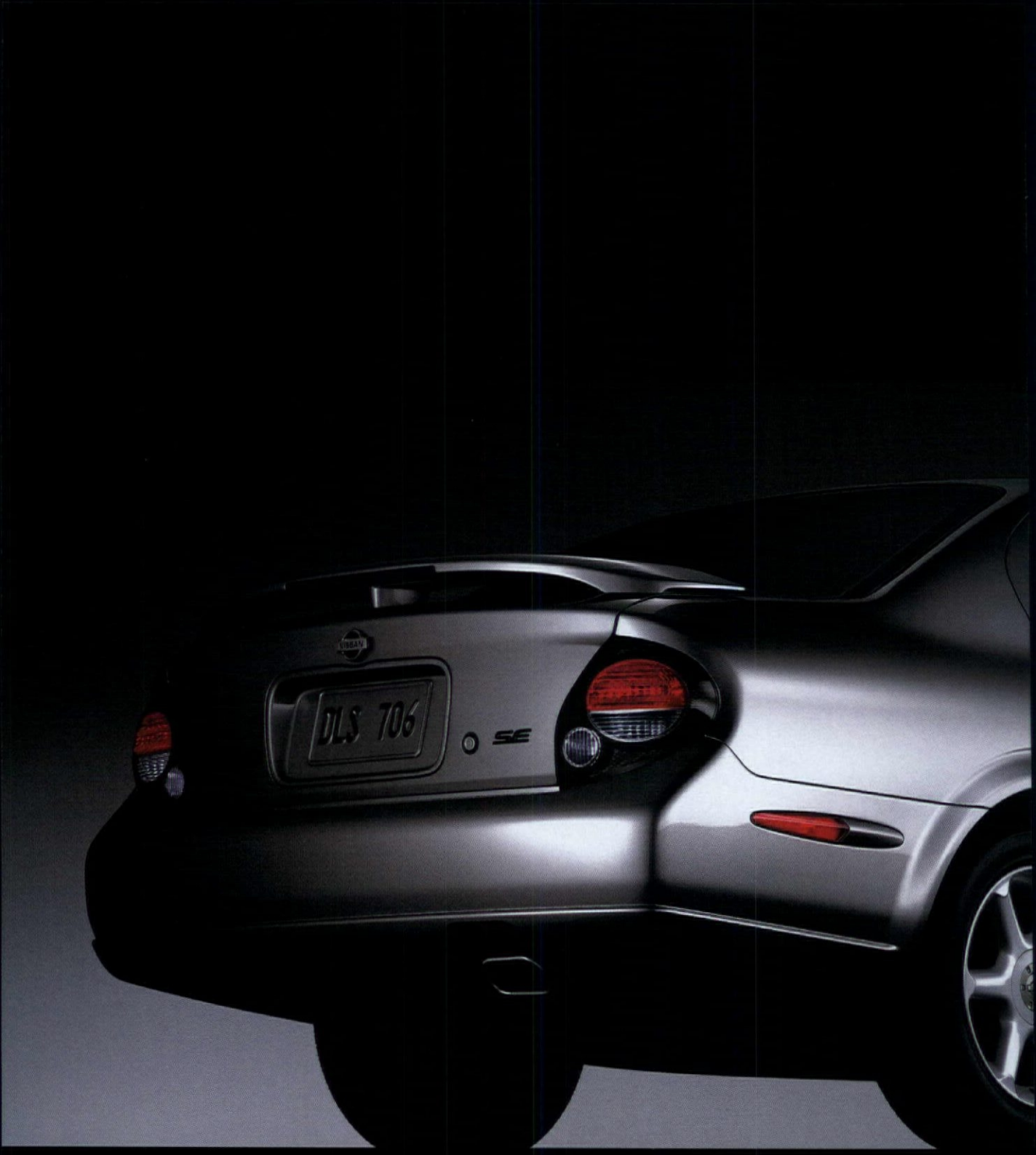
create.



Every so often something comes along that inspires your creativity. Makes you more talented. Even says go ahead, improvise a little. And, everytime you do, it brings people together enjoying good food and warm conversation. Thermador. Let it spark your imagination. ***1-800-656-9226*** ***www.thermador.com***

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HORSEPOWER: 222

MILES PER GALLON: 28

CARS LIKE IT: 0



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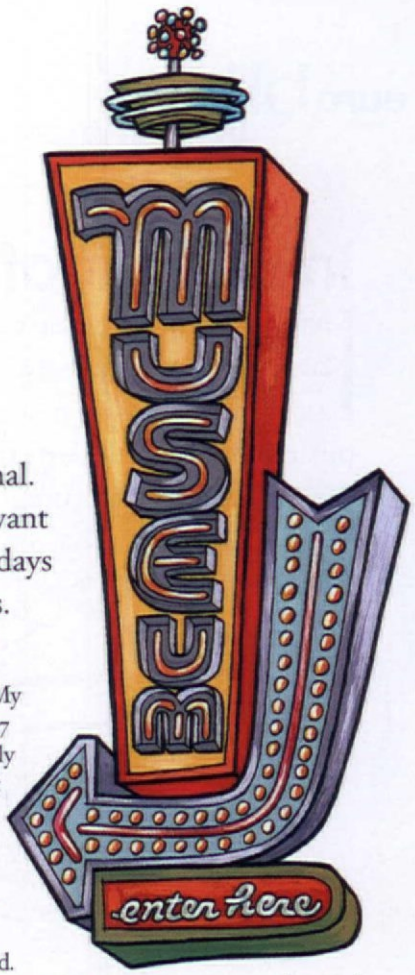
cultural materialism

I don't know about you, but my recent museum visits have been abysmal. I used to look forward to the escape and the stimulation. Now I just want to escape. My dear, the crowds, the noise, the exhibits! Gone are the days of leisurely strolling through halls of dusty artifacts and snoozing guards. You might as well be in your local mall. Even when **Angie Dickinson** was being stalked through a New York City museum in *Dressed to Kill*, you barely saw a soul, and that wasn't so long ago. And she dressed properly—no shorts! Anyway, there *is* an alternative. Find those obscure, low-key museums that don't have fashion galas, billionaire donors, or huge advertising budgets. Guess what? They're empty!



After two decades in L.A., I've only recently discovered the **Petersen Automotive Museum**. This winter, there was an exhibit of **woodies** that made you want to dump your stupid SUV off the Santa Monica pier. They're *incredible*. (Hey, Detroit, what the hell happened?) The woody's first incarnation was as a "depot hack"; it was built by furniture makers and often used to transport guests and servants from the railway station.

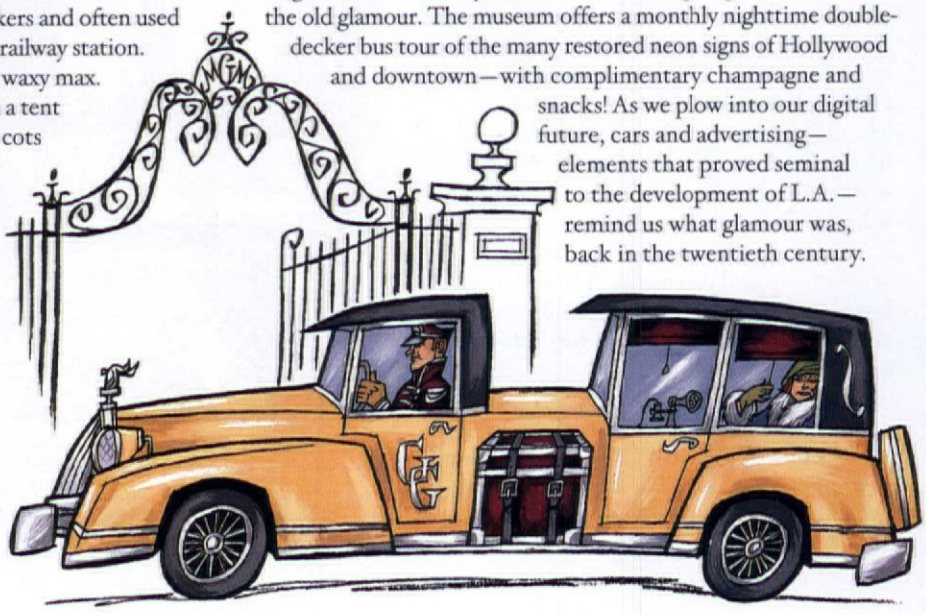
The woodies have been restored to the waxy max. One was fully equipped for camping, with a tent attached to the roof. For the exhibit, chic cots were added, turned out in tartan blankets—perfect for the next Ralph Lauren campaign. If this were a showroom, I swear it would have been empty *in two minutes*. The other displays are just as fascinating. "Cars of the Stars" is riveting. Each automobile seems to illustrate perfectly the style and personality of its owner: **Mel Tormé**'s 1937 Jaguar (smooth); **Rita Hayworth**'s 1953 Cadillac (sexy, with its red leather interior); **Greta Garbo**'s 1925 Lincoln Brunn (with pull-down shades on the back windows, so she could be alone, natch). My favorite is **Fred Astaire**'s 1927 Rolls Royce, the most sinfully luxe set of wheels ever to hit Sunset. Behind the front seat, there's a toiletries shelf replete with clothes brushes and a mirror, so that Fred could arrive as well-groomed as a star should.



And make sure not to miss the BMW sports car designed by **Raymond Loewy** in New York in 1957 and made in France and Germany. It's the most beautiful car you'll ever see. What I wouldn't give to take that baby for a spin up the coast!

lights fantastic

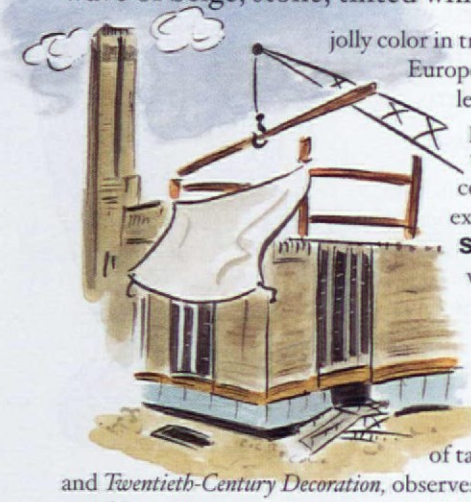
I was shocked to find that the *Mona Lisa* can now be found in downtown L.A. Actually, it's a neon rendition of the famed muse, and the logo for the **Museum of Neon Art**. **Lili Lakich** founded the museum in 1981, to preserve the incredible array of signage that used to pulsate through the Hollywood nights. Once housed in a Little Tokyo loft, the collection is now located downtown. Exhibitions of contemporary artists who use light and motion are staged several times a year, but it's the vintage signs that evoke the old glamour. The museum offers a monthly nighttime double-decker bus tour of the many restored neon signs of Hollywood and downtown—with complimentary champagne and snacks! As we plow into our digital future, cars and advertising—elements that proved seminal to the development of L.A.—remind us what glamour was, back in the twentieth century.





in pursuit of the extraordinary

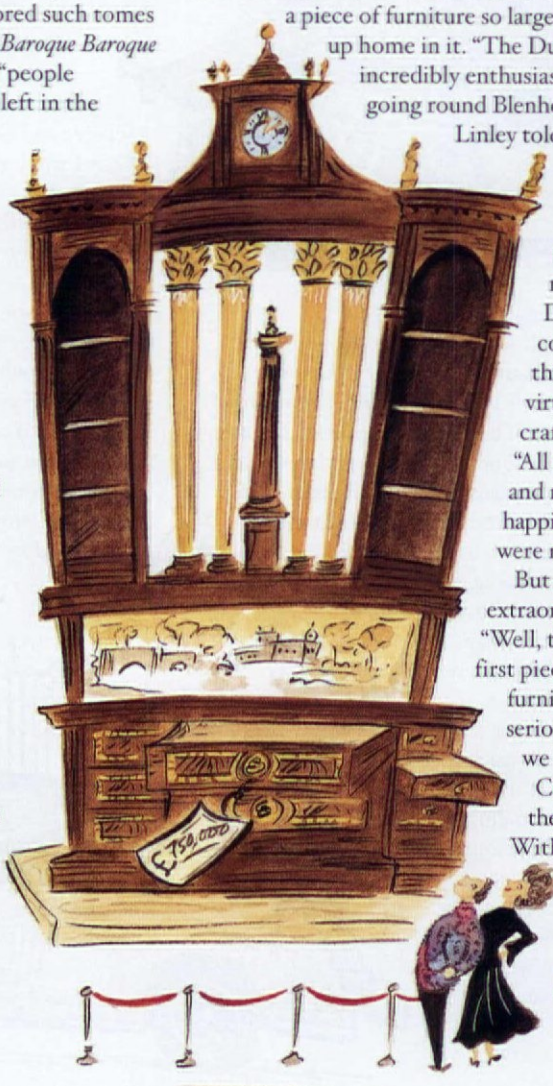
I have never been averse to violent, inauthentic color. The hallways of my late-eighteenth-century house are not dragged with Adam green but lacquered a vivid turquoise, to match a jolly nineteenth-century Burmantofts majolica pillar and shell jardinière; the stairs are carpeted in scarlet. But, seeing the tidal wave of beige, stone, tinted whites, mocha, parchment, and wood shades replacing jolly color in trailblazing decor in Europe, I have felt a little left out. "It's because people don't like the arbitrary use of color at the moment," explains my friend **Stephen Calloway**, whose book *Authentic Color* will be published later this year by V & A Publications. Calloway, who has authored such tomes of taste as *Baroque Baroque* and *Twentieth-Century Decoration*, observes that "people now like real stone, real wood, natural fabrics—left in the neutral colors nature gave them." I'm longing to get my hands on his book, because it will document what color to paint eighteenth-century railings, Victorian houses, and Edwardian villas. The book isn't about paint swatches, Calloway cautions, "it's a genuine history of color, based on contemporary documents."



There wasn't a whole lot of color to be seen when your intrepid correspondent donned a white plastic hard hat for a rather muddy tour of the Tate Modern, the split from the present Tate, which will become the Tate Britain. The site is the old Bankside Power Station, designed like a cubist brooch by **Sir Gilbert Scott** on the south bank of the Thames, opposite St. Paul's Cathedral. Mammon (the museum) and God (the cathedral) will be linked by a millennial footbridge designed by **Sir Norman Foster**, which looked a bit rickety to me but no doubt will be all right on the night.

To enter the extraordinary ground floor, 500 feet long and 100 feet high, which used to house turbines, is to step into tomorrow right now. "The Swiss architects **Herzog & de Meuron** were chosen, because they wanted to respect the integrity of the building," I was told by my Tate guide, as we toured huge galleries, painted various shades of, yes, you've guessed it, white. The museum opens on May 12, with an exhibition of **Louise Bourgeois**. Find out more at www.tate.org.uk. And go! It knocks spots off Bilbao. I was quite entertained, on my return to the Visitors' Center, to abandon my hard hat and discover just one room done in an arbitrary color. It was the rest room, ever so prettily tiled in primrose yellow, with a dado of yellow honeysuckles and roses—obviously left over from the office ladies who used to work at the Power Station.

David Linley isn't afraid of arbitrary color, judging by the stained-glass effect of the hunky wool hand-knit by Richard James he was wearing the other day when I had a coffee with him and looked at the second piece in his Extraordinary Furniture series. And this one really is extraordinary. "It's a bureau based on Blenheim Palace," he said as we gazed up at a piece of furniture so large one could practically set up home in it. "The Duke of Marlborough was incredibly enthusiastic, and we had a lot of fun going round Blenheim Palace with his agent," Linley told me excitedly. I am sure Vanbrugh, Blenheim's original architect, would have been flattered to see his masterwork reproduced in marquetry. Designed by Linley's colleague **Tim Gosling**, the cabinet exhibits the virtuosity of contented craftsmen whose brief was "All the time in the world and no cost restraint." As Linley happily told me, "There were no parameters at all."



But at £750,000, will this extraordinary piece find a buyer? "Well, the Sèvres cabinet, the first piece of extraordinary furniture, had seven people seriously interested in it when we showed it at the Wallace Collection, and we sold it then and there," he said perkily. With major patrons of the ilk of **Elton John**, **Peter Marino**, **Juan Pablo Molyneux**, **Wendy Stark**, and **Mouna Al-Ayoub**, he shouldn't worry.



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a tall order

There's no greater entertaining cliché than the crudités basket piled with woody carrots, dried-out celery, and a hollow cabbage filled with a one-size-fits-all dip. When I see that at a party, I head the other way. It's a shame, since there's nothing more delicious than fresh young vegetables—available at a growing number of farmers' markets—matched with special dressings. I love serving them in combinations of flavors, stacked in a tower: baby artichokes, tender cardoons, and anchovy garlic sauce on one level, Lilliputian carrots with a Green Goddess dressing on another. It's a tower of power!



Blanch Romanesca **cauliflower**, white cauliflower, carrots, and turnips to bring out their luscious colors.

Rosy 'Cherriette,' 'Flamivil,' and 'Purple Plum' **radishes** need only a dusting of snowy **sea salt**.

For a divine **Green Goddess dressing**, puree a ripe avocado, the juice of 1 lemon, 1 Tbsp. olive oil, 2 tsp. white wine vinegar, 1 garlic clove, and 4 oil-packed anchovy fillets in a blender.

To make the **tower**, hot-glue fresh lemon and bay leaves to Styrofoam disks and a particle-board base. Toothpicks fix the disks to the central "column"—rounds of Queensland Blue squash.

Fennel's snap complements the sugary bite of baby white, orange, and red **carrots**.

I coat 'Red Cloud' and 'Chioggia' **beets** with olive oil and roast them at 350 degrees for 20 minutes. Peeled and marinated in olive oil, a dash of vinegar, rosemary, salt, and pepper, they are *awesome*.

Rosemary sprigs tied to toothpicks with raffia make pretty **skewers**.

For my favorite **dip**, grind 1 tsp. of coarse sea salt, 5 cloves of garlic, and 10 salt-packed anchovy fillets into a paste in a mortar. Bring the paste and a cup of heavy cream to a boil, stirring to blend well. Simmer for 30 minutes. Serve warm. It's perfect with steamed and quartered 'Imperial Star' **artichokes** and sliced **cardoons**, a celerylike cousin of the artichoke.

Produce from Chino Nojo in Rancho Santa Fe, CA, is my idea of heaven. Peeled and blanched, white-, yellow-, and black-skinned **turnips** need no garnish. I fix the larger red ones as I do beets.

A l i c e R o b e r t

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garden bliss by carol king

cool customers

Hardy annuals fill your flower garden with spring blooms



TO SOW A SEED in the ground is to commit the most basic act of gardening. It is also the best way to acquire some of the easiest, most charming, and most ethereal-looking plants ever to grace a garden. Cool-weather annuals are old-fashioned early bloomers that give the garden a well-furnished look while heat-loving annuals are still lounging in their cozy six-packs. **Bachelor's buttons**, **sweet alyssum**, and **poppies** are familiar cool-season annuals. Others, such as the pale purple annual **woodruff**, lacy **bishop's flower**, and grassy-stemmed **corn cockle**, or *Agrostemma*, are equally easy, and deserve to be rescued from obscurity. Though the beginning of hot weather usually spells the end of their performance, their transience is more than made up for by their charm.

Many hardy annuals are simple meadow flowers with such dainty appeal that, early on, they became cottage garden staples. Some cold-loving annuals reliably self-sow, which means that once you have them, you have them always, and in abundance. In my garden, with no effort on my part, a sea of true-blue **forget-me-nots** billows around the new red shoots of peonies and roses in early spring, and forms a blue tutu under pale yellow tulips. At the same time, a legion of purple and yellow **Johnny-jump-ups** swarm around daffodils and hyacinths. In June, **silene** forms Schiaparelli-pink pools at the base of delphiniums and lupines. By the time hot weather arrives, they have all bloomed themselves to bits, and get pulled out. But before tossing them on the compost pile, I shake their seeds around wherever I want them to appear the following year.

To get them going in the first place, cool-weather annuals should be sown in late winter or very early spring. Since hot weather arrives early in the South, many, including **larkspurs** and **Shirley poppies**, perform best if planted the previous autumn. Though extremely prolific, **love-in-a-mist**, or *Nigella*, is a welcome bit of daintiness wherever it pops up, and is also good for picking.

Though a dead ringer for that beautiful but coarse-foliaged wildflower Queen Anne's lace, *Ammi majus* is a well-behaved garden plant that is as gracefully airy in a bouquet as it is in a mixed border. Also known as **bishop's flower**, *Ammi* grows to a stately three feet, and benefits from inconspicuous support from twiggy brush when the seedlings are about four inches tall.

Even airier is annual **baby's breath**, a whole different animal from the florist's filler. Sow it wherever frothiness is needed. Baby's breath is good for facing down leggy plants, and makes an ethereal contrast to stockier plants.

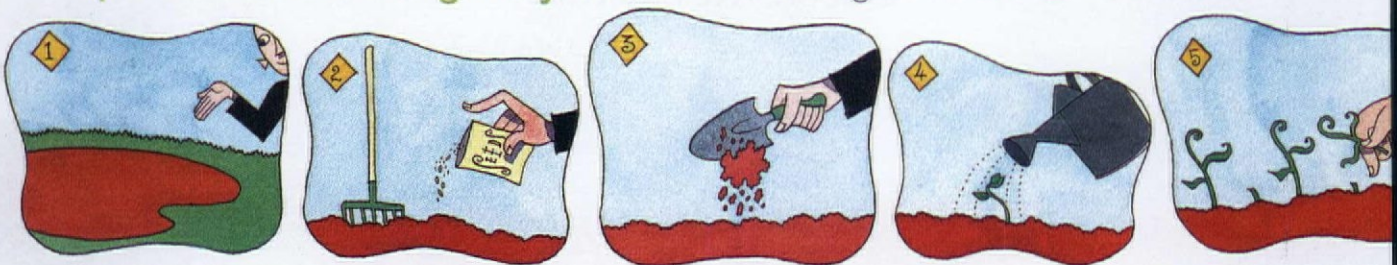
Why wait? If you sow some of these easy annuals now, while it's still chilly, you'll have a garden in bloom well before most gardens begin to color up. If you don't, you won't.

RESOURCES

OTHER HARDY ANNUALS

Candytuft (*Iberis amara*)
Farewell-to-spring (*Clarkia*)
Flax (*Linum grandiflorum*)
Flora's paintbrush (*Emilia coccinea*)
Hawk's beard (*Crepis rubra*)
Mignonette (*Reseda odorata*)
Night-scented stock (*Matthiola longipetala*)
Sweet sultan (*Amberboa moschata*)
Toadflax (*Linaria*)

april showers bring may flowers *It's the right time to sow* — STEPHEN ORR



Select an area for your plants—one with bare earth in early spring is best.

Tap seeds directly from packet into moist soil that has been raked to a fine consistency.

Place a light dressing of soil over the seeds, and tamp down gently.

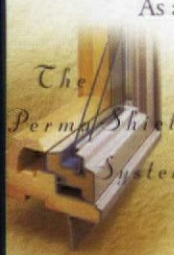
Keep seed bed moist as plants germinate. Identify and remove any weed seedlings.

To make a stockier plan thin seedlings as they mature, according to packet instructions.

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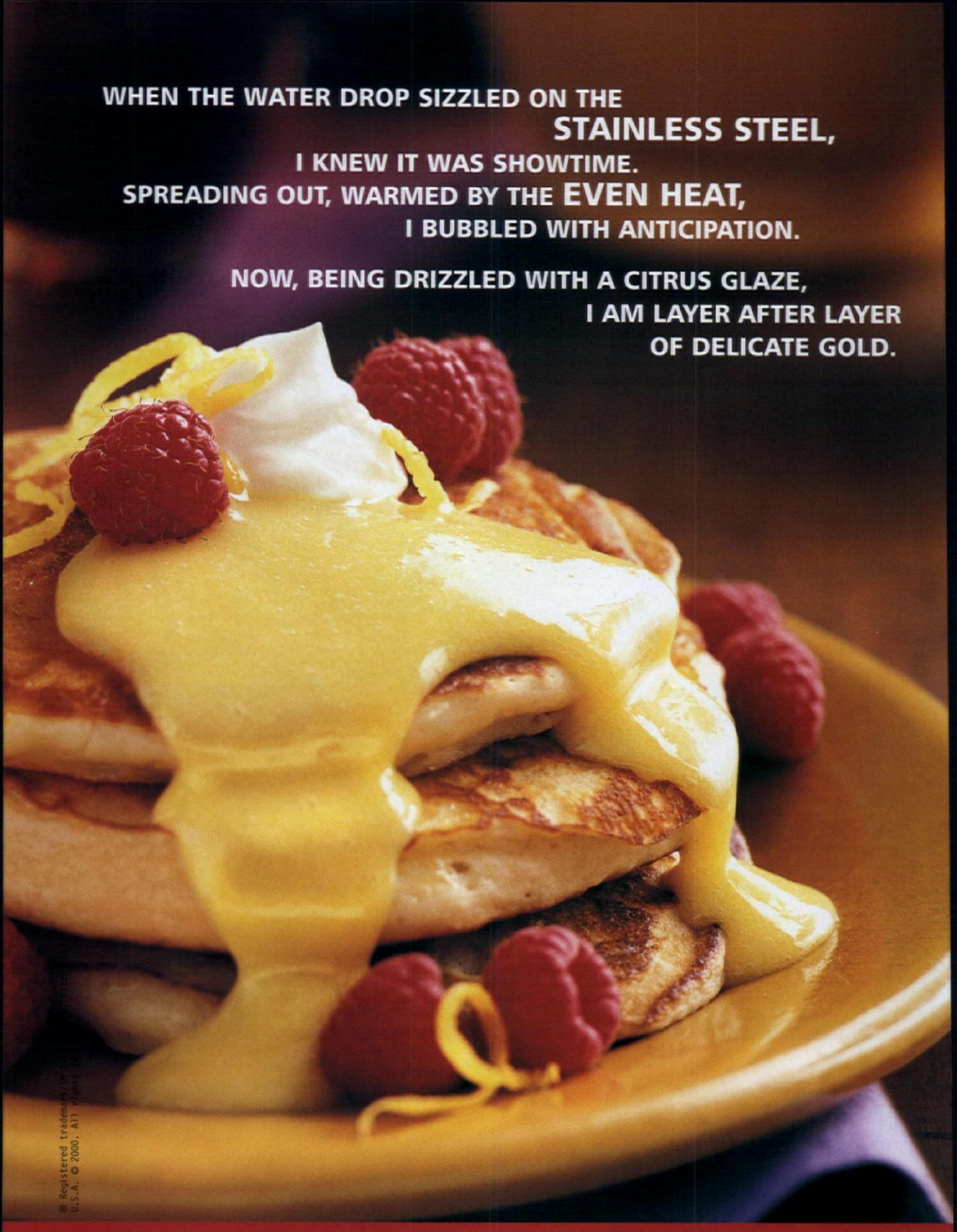


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tutti-frutti

1 Previous page: Up, down, or sideways, we're mad for **stripes**! Kate Spade handbag, $240. 212-274-1991. Pillow by Diane De Clercq, $185, at Barneys NY. 800-777-0087. Hamaca Rojo fabric by Donghia.



2

2 Ivy Ross's **sculptural** Butterfly rack holds 200 pencils (not included), $615, at Felissimo, NYC. 800-565-6785.



5

"The play of light is my favorite color. It generates all color"

—Lee Mindel, architect

3

3 Art in **motion**: Joel Hotchkiss's nylon and aluminum Tri-lumen mobile, $375, at the Guggenheim Museum Store. 800-329-6109.

4 A place to clean your clogs after an afternoon in the **tulip garden**, this doormat, $30, from Smith & Hawken, may be purchased by calling 800-776-3336.



4

5 Worry beads for a new millennium. Stressed-out Web site developers will enjoy tossing around these **fun felt** balls by Mitsuko Tarui, $24 each, from Troy, NYC. 212-941-4777.


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"My favorite color? As the great Fats Waller once said, 'I loves 'em all!'"
—Alexander Julian, designer



6

6 A swatch-filled Clarence House **rainbow** bag is an icon to decorators and designers alike.

7 Floral artist Marc-Antoine reimagines the **bouquet**. See more at www.marc-antoine.com.



7

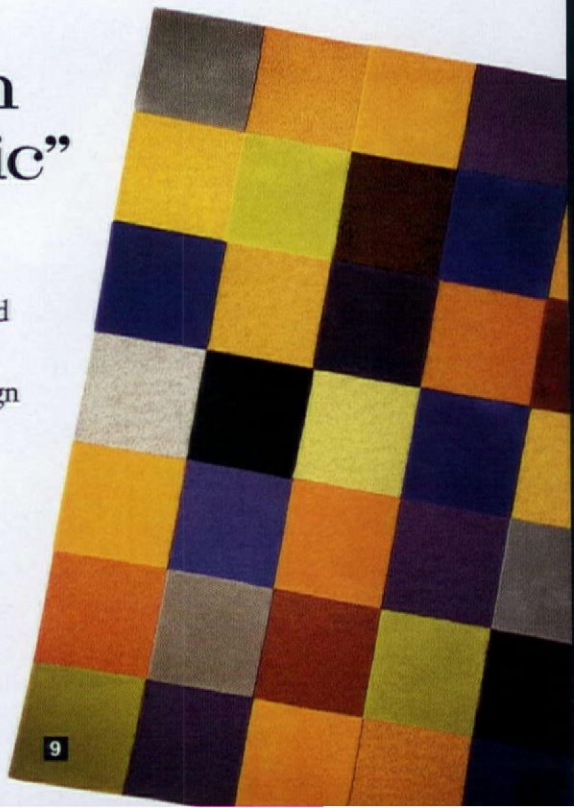
"I like mineral colors: amethyst, topaz, garnet, citrine, earth tones. They symbolize depth and are subtly erotic"
—Judith Thurman, biographer



8

8 For a sexy sushi date, try lacquered **chopsticks** by Takashi Kamijo, $23.50 for 12 pairs, at the MoMA Design Store. 800-793-3167.

9 Like the Bee Gees say: you should be dancing—on Christine Van Der Hurd's 5-by-7-foot wool **Disco** rug in cheerful colors, $3,414, at Cappellini Modern Age, NYC. 212-966-0669.



9

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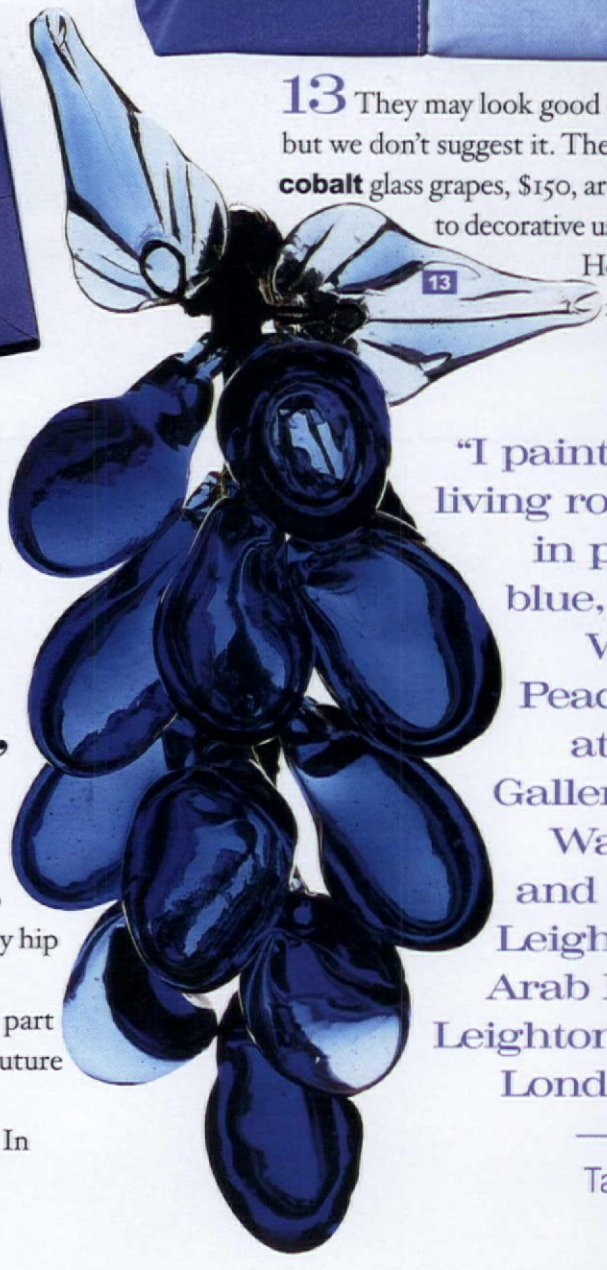


10 One great blue deserves another. This **chic** nylon handbag with leather handles is $90, from Longchamp. 877-LONGCHAMP.

11 The civilized way to keep in touch: paper from Smythson of Bond Street makes a lasting impression. **Nile Blue** envelopes, $18 (for 25), at Bergdorf Goodman, NYC. 212-753-7300, or 877-SMYTHSON.



13 They may look good enough to eat, but we don't suggest it. These vintage **cobalt** glass grapes, $150, are better suited to decorative uses. Dimson Homma, NYC. 212-439-7950.



"I live in white and wear black, but I love the color of a Tiffany's box"

— Mariette Himes Gomez
interior designer



12 From the man who made pottery hip again, this **graphic** ceramic lamp, $550, is part of Jonathan Adler's couture collection. Different patterns are available. In NYC, 212-941-8950.

"I painted my living room walls in peacock blue, after Whistler's Peacock Room at the Freer Gallery in Washington and Lord Leighton's tiles Arab Hall at Leighton House, London"

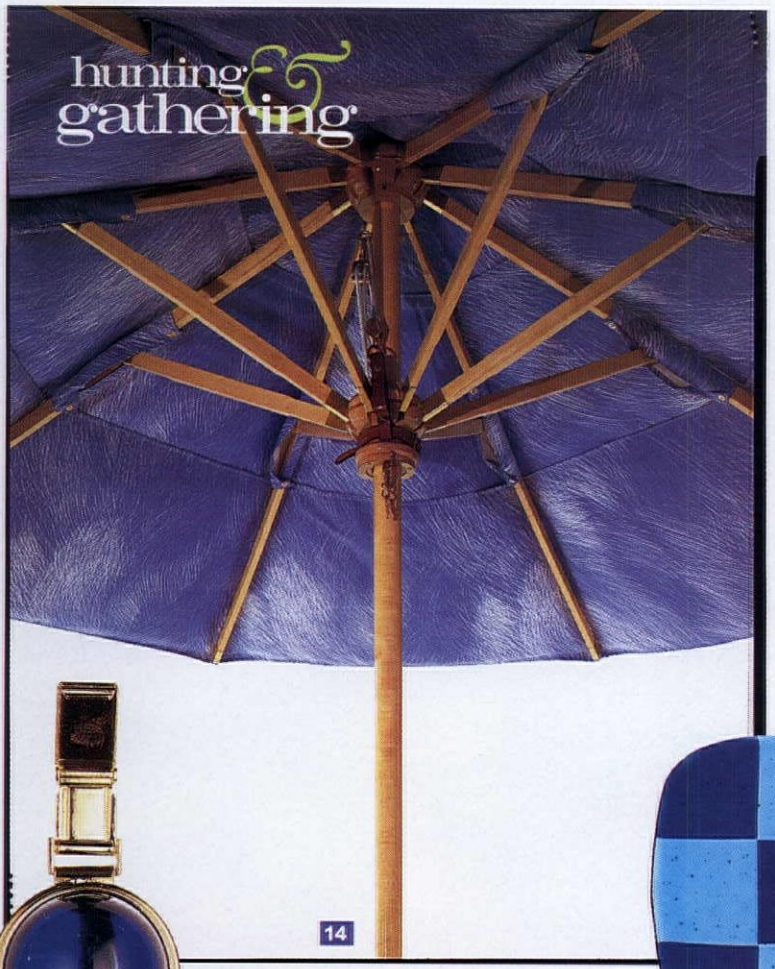
— Kristin Hein
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hunting & gathering



14

16 Organization can be attractive as well as smart. Marie Papier stationery, like these notebooks in **soothing** blues, is both; $10 to $50, from Papivore, NYC. 212-627-6055.



16

17 Jennifer Benjamin's fused glass plates, $20 each, evoke island **waters**, and beckon us to dive in. At Zipper, L.A. 323-951-9190.



17

18 Dodge those pesky April showers with Lambertson Truex' **powder blue** umbrella with leather handle, $150. It feels like necktie silk, but worry not—it's really waterproof twill. At Bergd Goodman. In NYC, 212-753-730

Plastic umbrella sta $104, at Kartell. I NYC, 212-966-

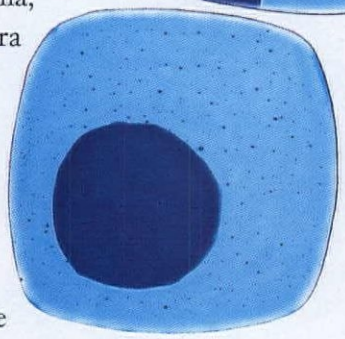


18



15

14 Maple patio umbrella, $4,165, from Santa Barbara Designs, is lined with Marimekko's **skylike** Lepo Blue outdoor fabric. From DelGreco & Co. 888-376-7285.



15 Ooh-la-Lalique! The **Cabochon** bracelet of blue crystal set in 14K-gold plate is $1,250 to $1,350, depending on size. 800-993-2580.

19 At the **beach**, a leather butterfly chair, $6,000, from the Ralph Lauren Home Collection, offers casual high style. In NYC, 212-642-8730.



19

"My dining room is decorated in blue and white tile panels; the majority of my shirts are blue. Alas, I do not have blue eyes" —John Loring Tiffany & Co.



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hunting & gathering

green acres

20 Nancy Corzine's new, 10-piece collection includes this **celadon** chinoiserie candlestick, $295. In NYC, 212-223-8340.



"I love all colors, but I adore green because green is the color of leaves, the essence of life"

— Diane Von Furstenberg, fashion designer



21 Saxony's wool pile Durrington rug in **hunter green**, $1,320, was designed by Nina Campbell and is made in England. Available in sea foam, tan, navy blue, red, and gold. From Saxony Carpet Company. In NYC, 212-755-7100.

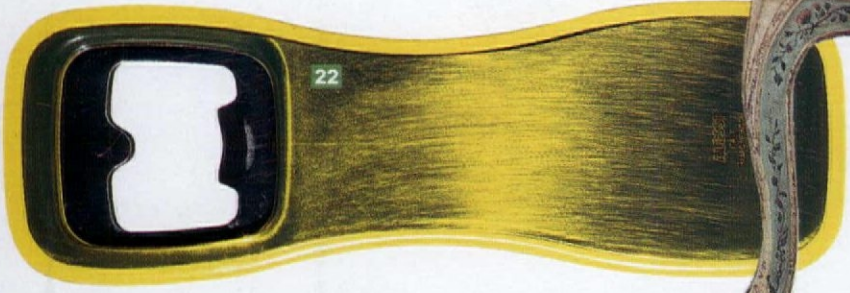
"I can never see enough green. So many hues, so little time"

—Alta Tingle, The Gardener boutique

23 This hand-painted armchair from Stark Fine Furniture, upholstered in Lelievre's exquisite Albatros Lampas silk, about $6,000 as shown, is a contemporary example of **old-world** craftsmanship.



22 From Alessi, the Italian purveyors of fun kitchen accessories, comes the **sleek** Stavros bottle opener, $22, designed by Marc Newson. In NYC, 212-431-1310.





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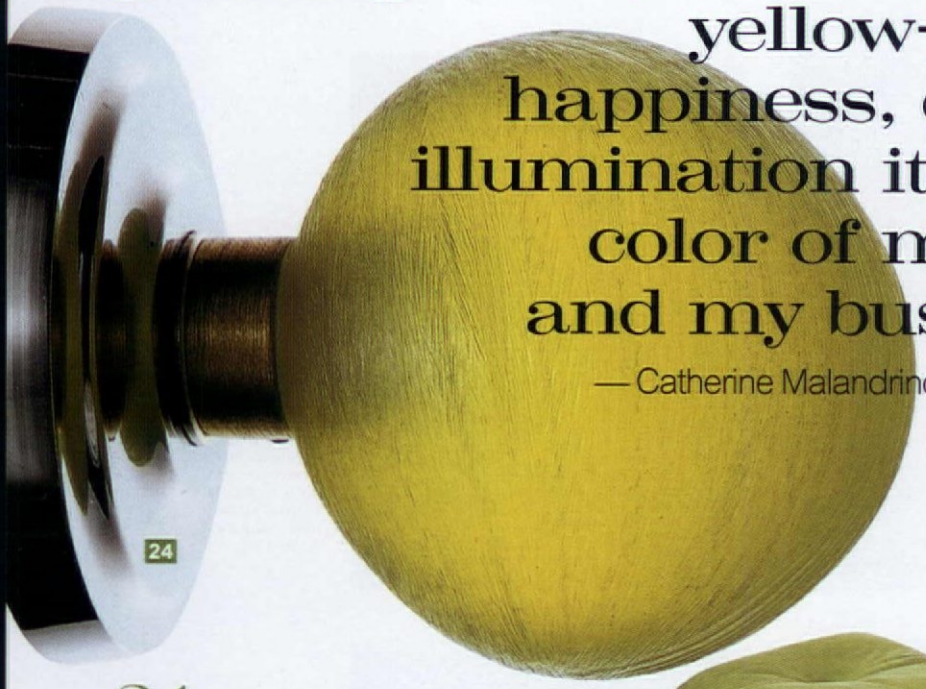
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"My favorite color is yellow-green, for the happiness, energy, and illumination it has. It's the color of my new Beetle, and my business card"

— Catherine Malandrino, designer



24

24 Grab the green! A **chartreuse** doorknob made of cast resin, $285 for a set of two, turns an otherwise boring door into an intriguingly chic entranceway. By Poignée, from Simon's Hardware & Bath. In NYC, 212-532-9220.



27

27 A new take on a midcentury classic, Charles and Ray Eames's **iconic** lounge and ottoman, $3,350, is brightened by custom upholstery in apple green suede. Chair, from Herman Miller, Inc., in black or brown leather. 800-646-4400.

26 Simple silhouettes and graceful curves define Ashley Rosebrook's new **avocado** green ceramics collection for Nan Swid Design; this 5-inch bowl, $45, plus four other pieces. 800-808-SWID.

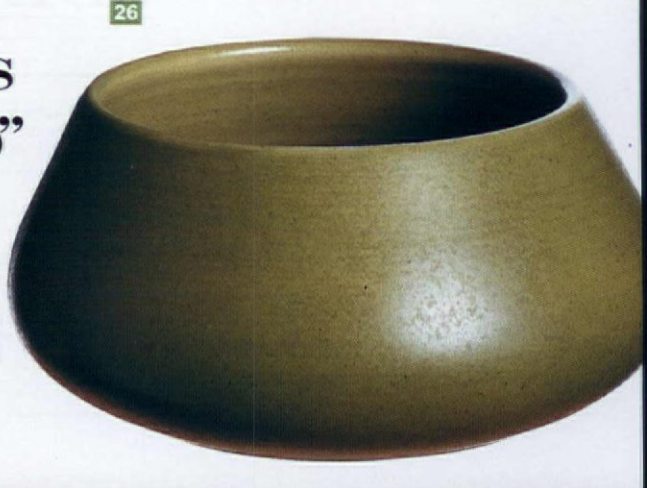


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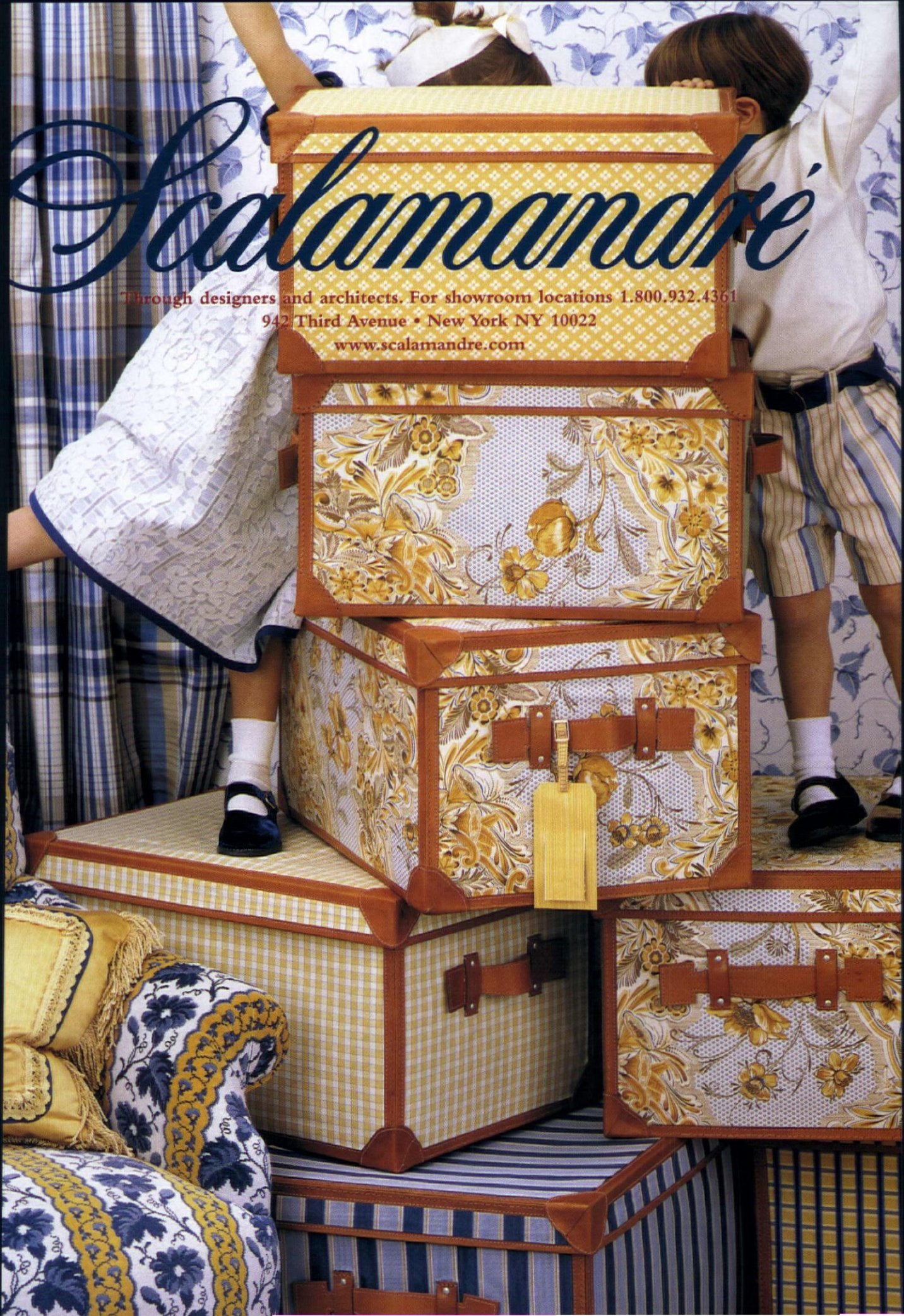
25 *Pâte de verre* glass-making is exemplified beautifully by Daum's **yellow-green** Mimosa vase, $2,730. In NYC, 212-355-2060.

"Green is nature's backdrop"

— Jenny Armit
interior designer



26


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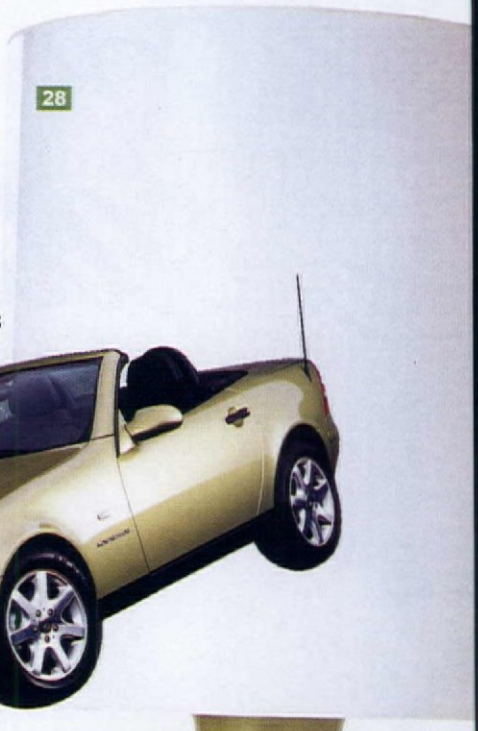
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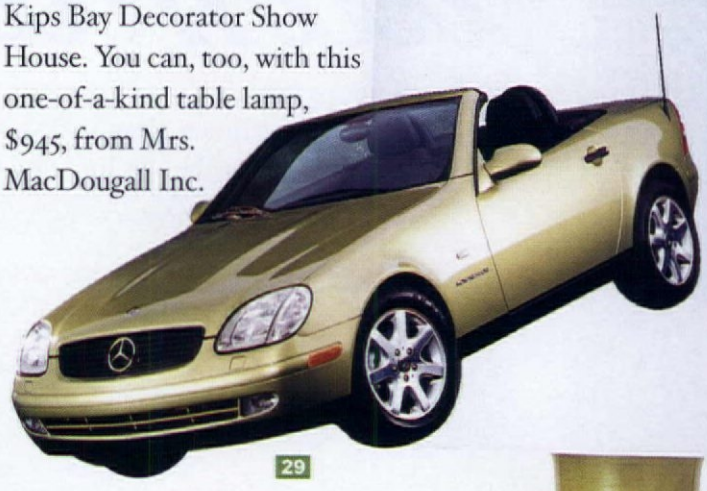
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hunting & gathering

28

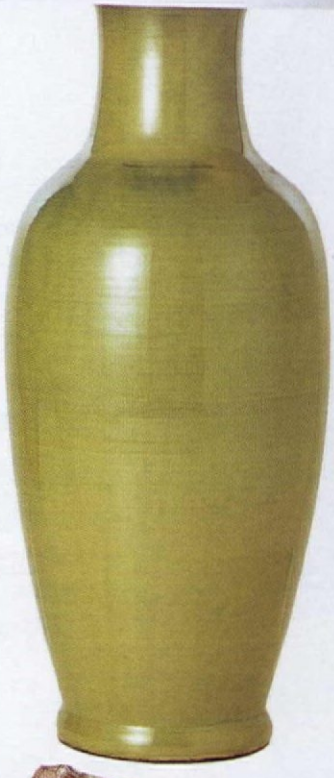


28 Peter Vaughn made a splash with an **acid green** room at New York's 1999 Kips Bay Decorator Show House. You can, too, with this one-of-a-kind table lamp, $945, from Mrs. MacDougall Inc.



29

29 Luxury needn't be stuffy. Mercedes Benz's new Designo program offers buyers a range of flashy, custom colors—like the **electric green** on this SLK model. 800-FOR-MERC.



30 Bring English country gentility home with Cowtan & Tout's new **minty** fabrics. From top: 100 percent silk Damas de Poitiers; Delafield silk and cotton damask; and linen and cotton Moss Rose.

"Green fabrics are fashionable, fresh-looking. They combine well with other colors and are easy to live with"
—Ann Grafton
Colefax and Fowler



30



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hello yellow



31

31 Like attention? Feel the need for **speed**? The Supersport 750 from Ducati, $8,295, designed by Pierre Terblanche, will quench your desires. 888-DUCATI-2.

32 Lancôme's unusual new **Pollen** hues shine. Eye shadow and lip gloss, $32.50; eyeliner, $16.50.

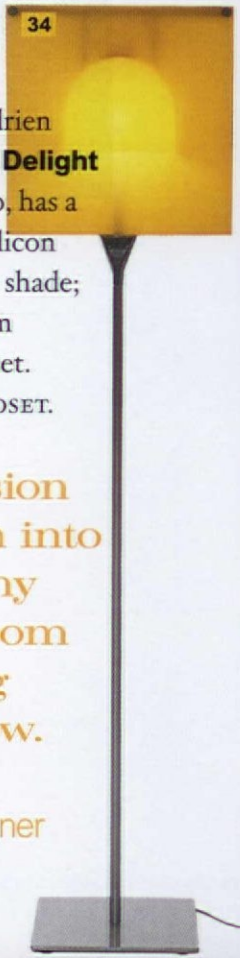


32



33

33 When art-book publisher Taschen released *1,000 Chairs,* a history of the 20th century's most **brilliant** designs, Verner Panton's 1959 creation was on the cover. We love it in yellow. From Vitra, $830, at Moss, NYC. 212-226-2190.



34

34 Adrien Gardere's **Delight** floor lamp, has a molded silicon elastomer shade; $650, from Ligne Roset. 800-BY-ROSET.

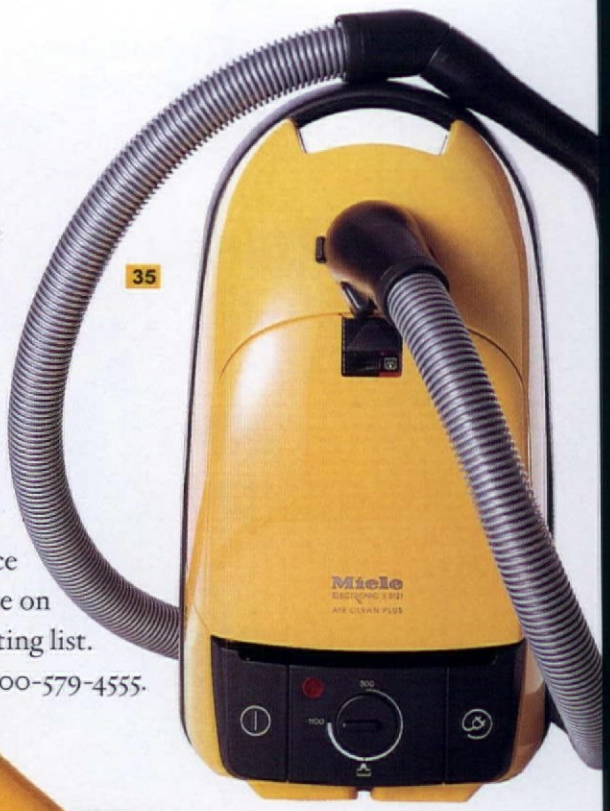
"My favorite color is a version of yellow. It brings sun into my life. I wear it in many variations. My bedroom is yellow, my living room is a lighter yellow. My towels are yellow"

— Stephanie Odegard, designer

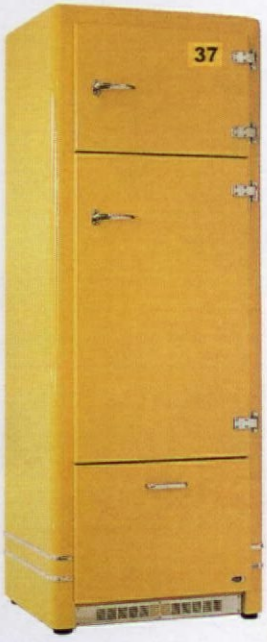

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35 Miele vacuum cleaners have about the same cachet in the realm of household appliances that Gulfstream Aviation has among jet-owning tycoons. But rest assured: You can purchase the **taxicab yellow** Miele S312i, $549, without having to place your name on a waiting list. 800-579-4555.



36 Montblanc, makers of some of the world's finest writing instruments, recently introduced the Generations line. Pens and leather accessories come in **lively** colors, including red, orange, and yellow. Fountain pen, $150. 800-995-4810.

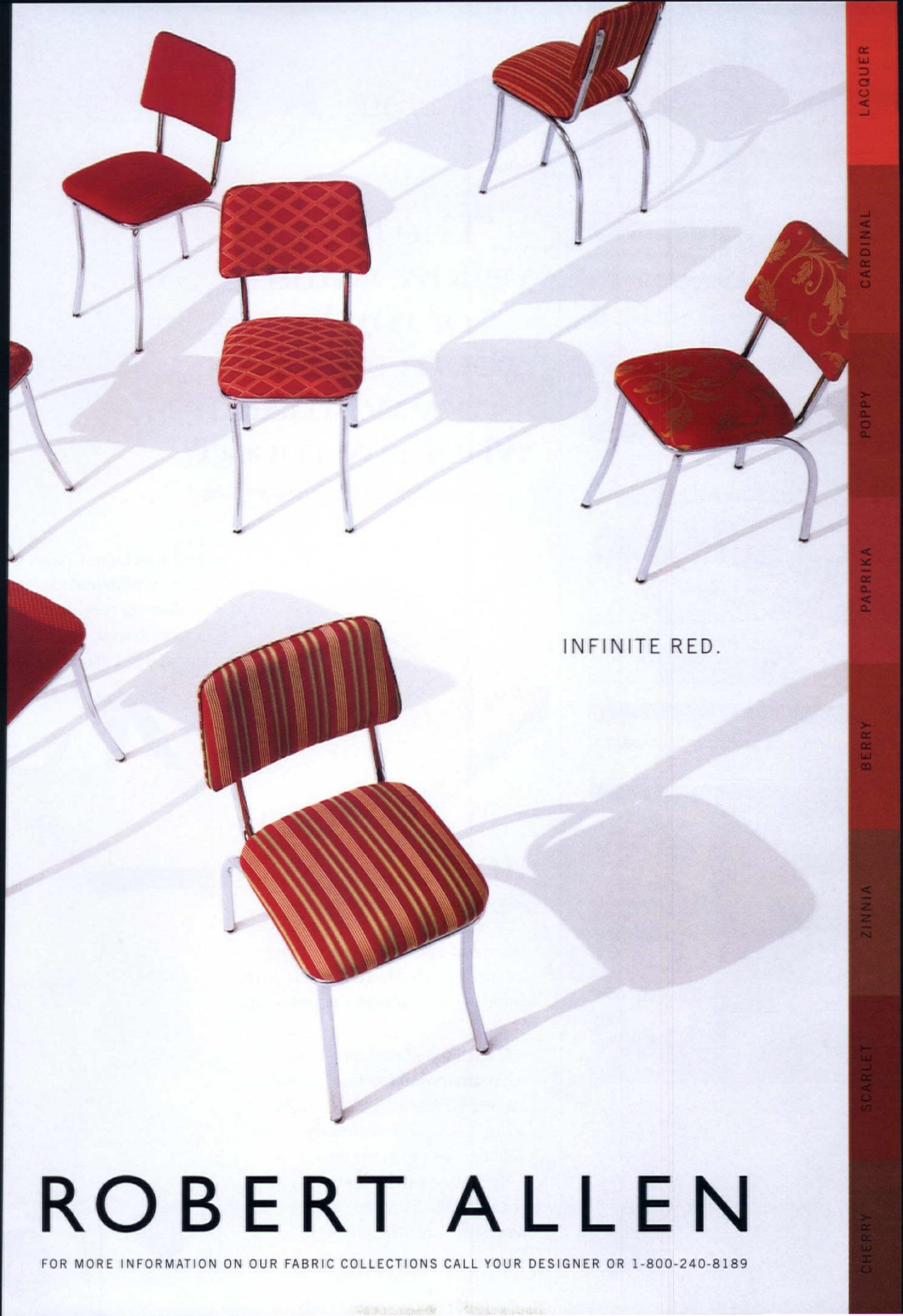


"I love the yellow of honey. It's natural and brings me peace. It's a magical color"—Mario Villa, designer

37 **High-gloss** enamel refrigerator, $3,800, by Müller, comes in 200 colors. Sonrisa Furniture, L.A. 323-935-8438.

38 Designer Pascal Mourgue calls the color of his Calin sofa bed ***maïs***—French for corn. *Ce n'est pas Kansas.* $1,960, at Ligne Roset.

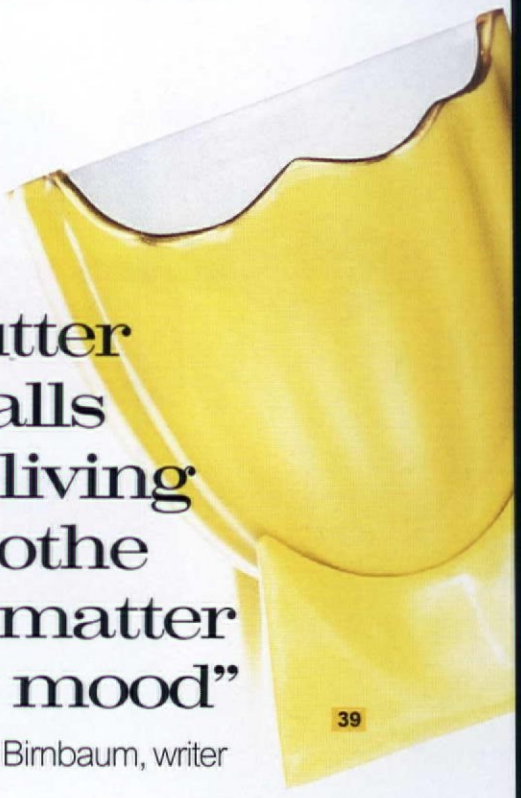




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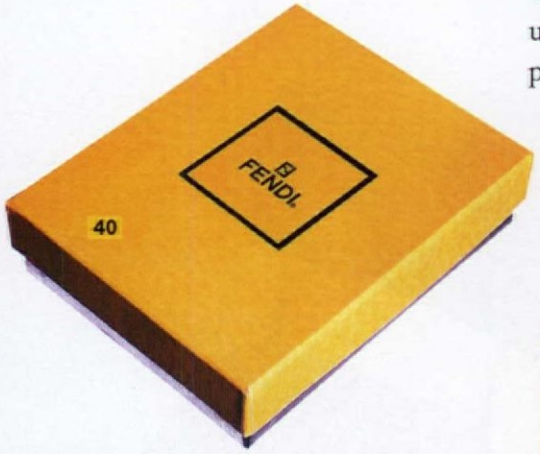
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"The butter yellow walls of my living room soothe me, no matter what my mood"

—Alexandra Mayes Birnbaum, writer

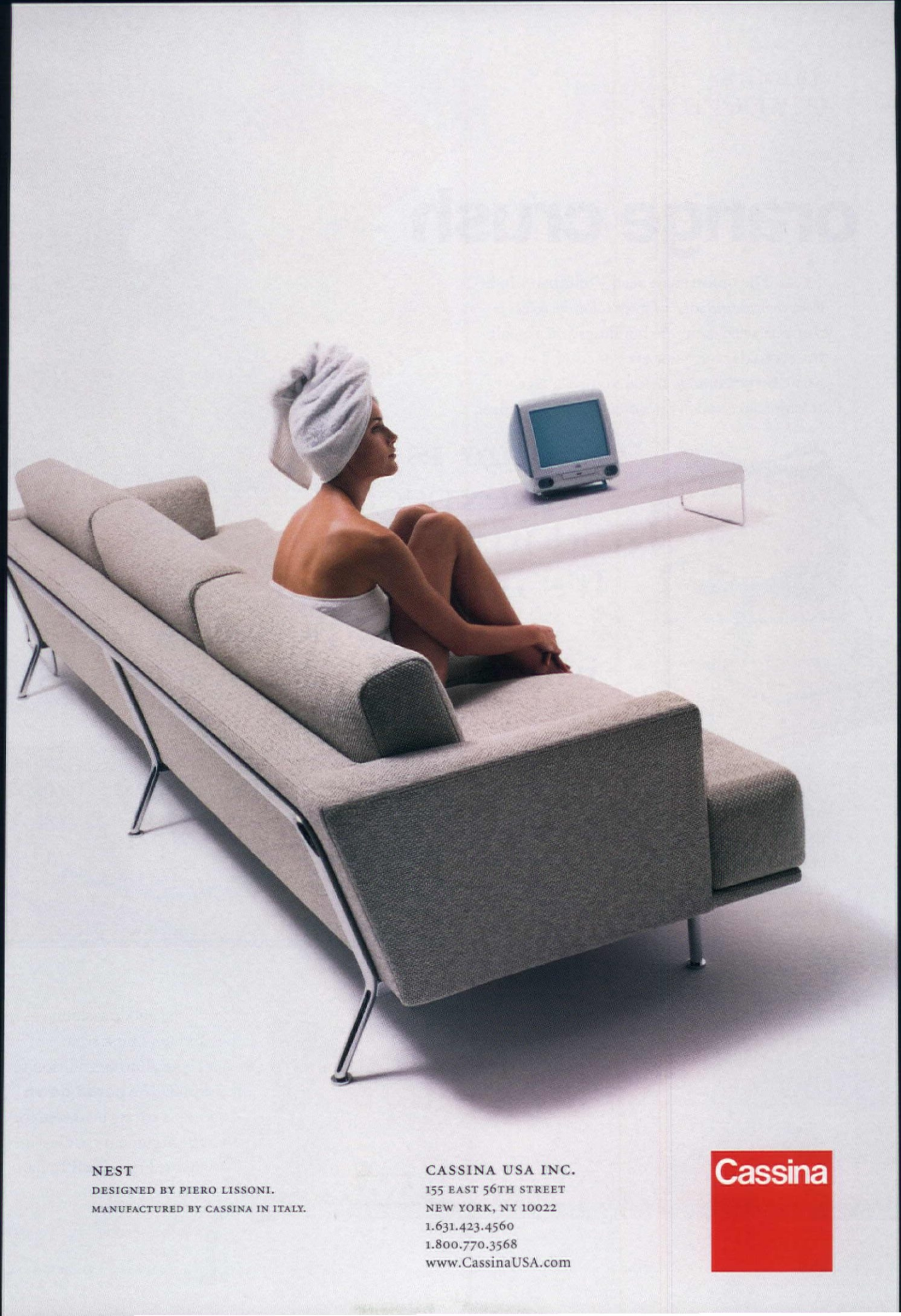
39 Jean Louis Coquet gi us these **whimsical** Limoge porcelain egg cups, with detached bases, $60. Also i rust and blue. 800-993-258



40 Fendi owns yellow packaging as inarguably as Tiffany does blue, Cartier red, and Hermès orange—a quartet of colored gift boxes better known, perhaps, than any others on the world's greatest **shopping** boulevards.

41 It's time Americans learned what **cosmopolitan** Europeans have known for years: There's no need to lug heavy groceries when you can roll them along in cute little totes. Jolly Trolley, $45, by Anita Visintini, from Kar'ikter in San Francisco and New York. 888-484-6846.





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orange crush



42 The unfortunate reality of urban winters is an overabundance of gray. Cloudy skies conspire with concrete buildings and asphalt streets to deprive your eyes of color. Let this small, **bright** orange nylon umbrella, $55, at Emporio Armani boutiques, bring you cheer.

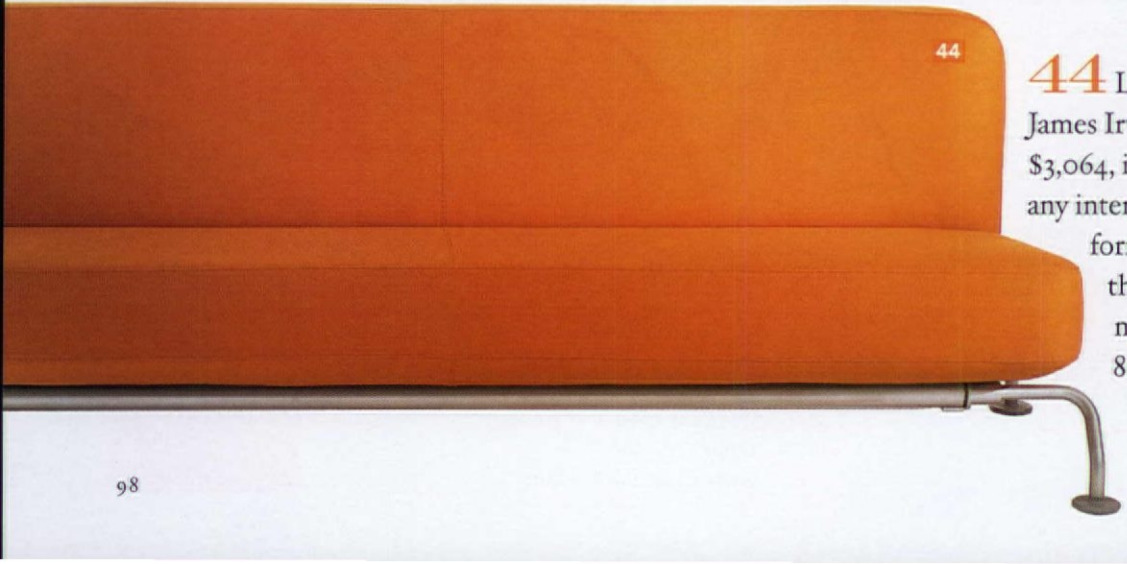


"Orange is unexpected and luxurious. It's in sunrises, sunsets, poppies, fresh juice—and Hermès boxes"

— Todd Hase, furniture designer

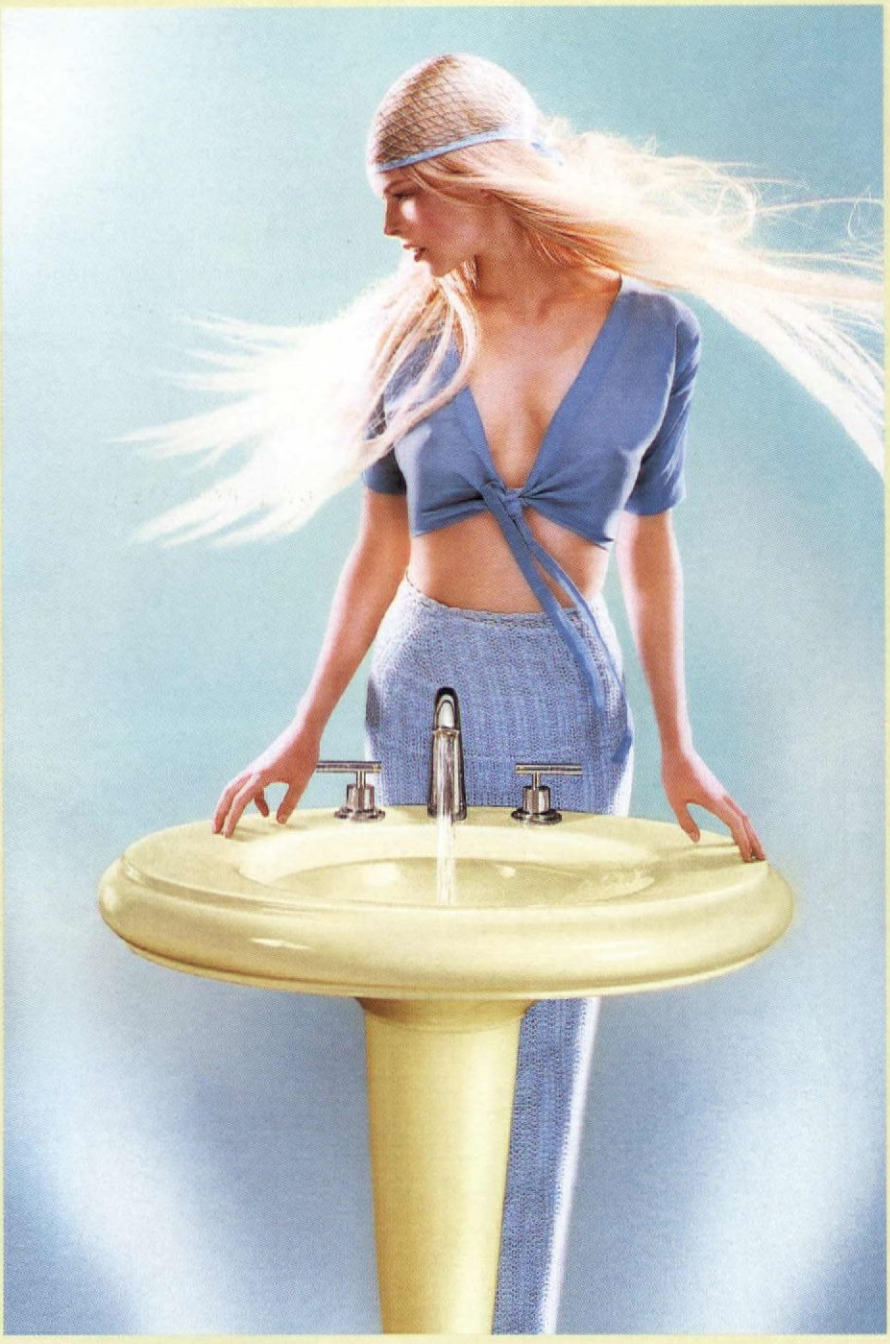
43 Good things come in Hermès's signature orange boxes, above. Our favorite Hermès parcel at the moment is the lacquer box that cradles the French luxury house's new Amour shoes, $380. Orange lacquered wood joins **tangerine** suede for a result that's just juicy! Visit boutiques, or call 800-441-4488.





44 Long and low-slung, James Irvine's Lunar sofa, $3,064, is an alluring addition to any interior. The **pared-down** form is strong evidence for the argument that less is more. From B&B Italia. 800-872-1697.

As I See It, #45 in a series
Christopher Micaud
"A Touch of Sunlight"
Photography



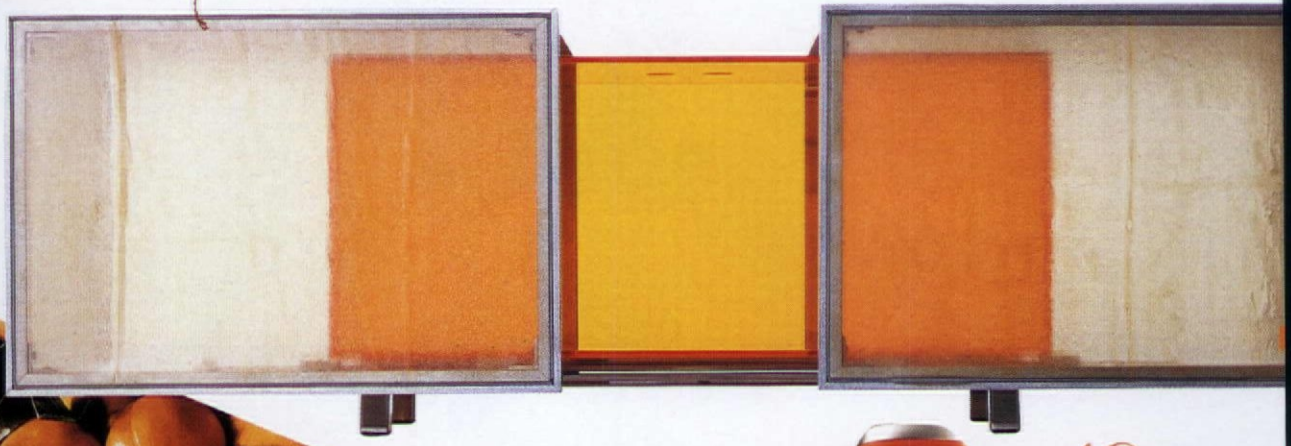
THE BOLD LOOK
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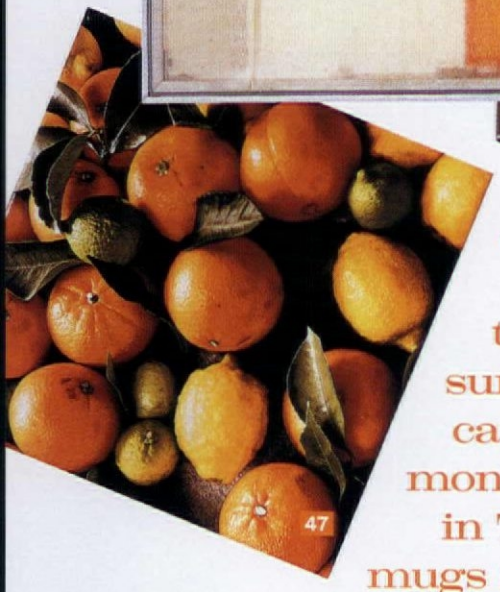
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45 Not all of the oranges we love are in-your-face neons. Anichini's **spice-toned** Jamdani throw, $495, possesses understated sophistication. The Indian woven silk fabric, adorned with a highly decorative paisley pattern, manages to be old-world and somehow modern, simultaneously. 888-230-5388.





"My favorite color has always been orange—the color of summer, my first car, the Buddhist monk's robe I got in Thailand, coffee mugs from Ikea, and my corduroy shirt from Prada"
—Michael Formica, interior designer



48 The king of muted minimalism takes a chance on bold color. Orange-and-red **bar graph** towel, $40, 100 percent cotton, from Calvin Klein Home. 877-256-7373.



46 Translucent rubberized **mesh** compartments slid sideways in designe Annick Magac's Sagesse cabinet. In NYC, 212-337-9713

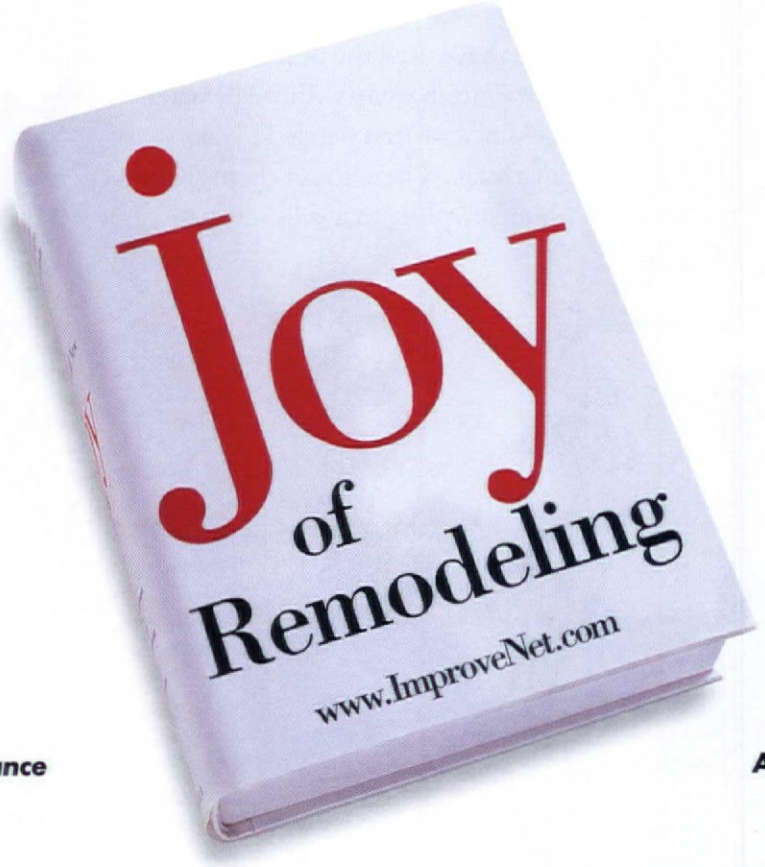
47 These realistic **Citrus** patterned photo tiles are slip-resistant for floors, and perfect for countertops, too; $25 per square foot, from Imagin Tile. 800-680-8453

49 A Ford concept car, this Mar Newson–designed **retro-futuristic** sedan, with push-button gears and B&B Italia seats, isn't for sale. Darn!

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–D. Mottola, Andover, MA

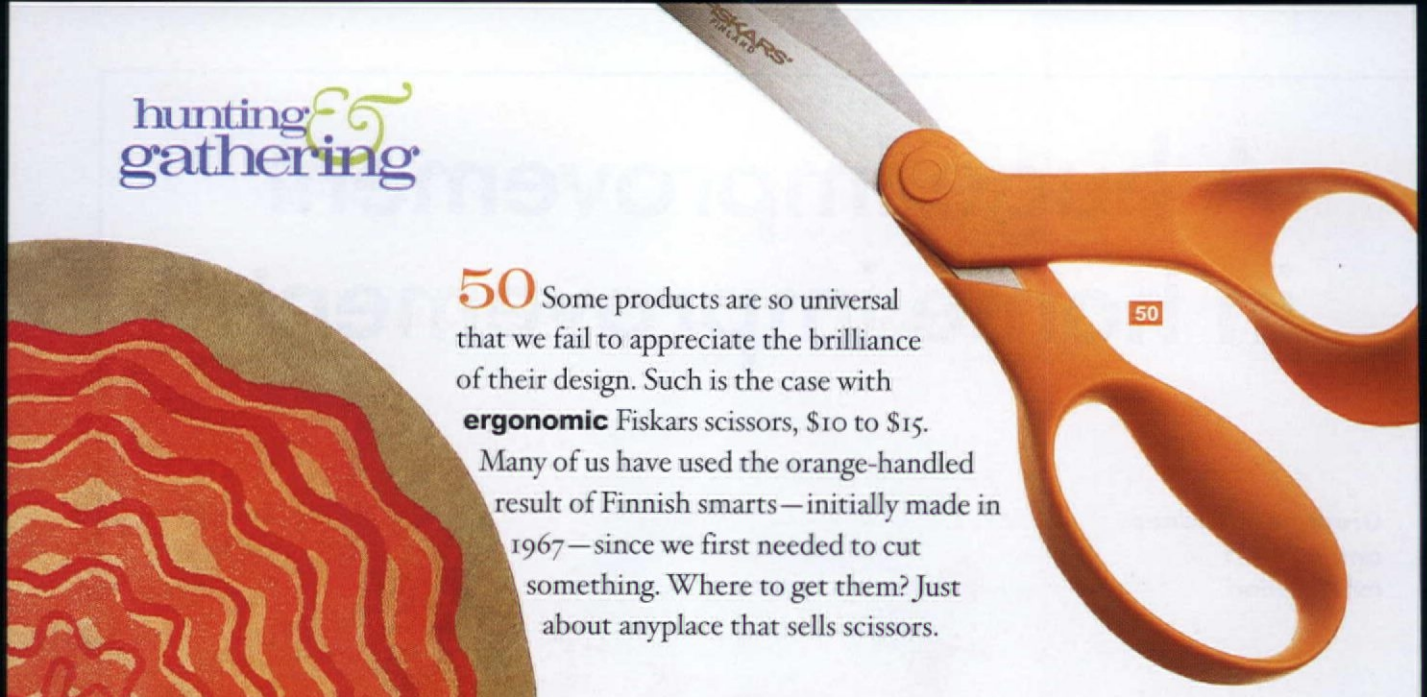
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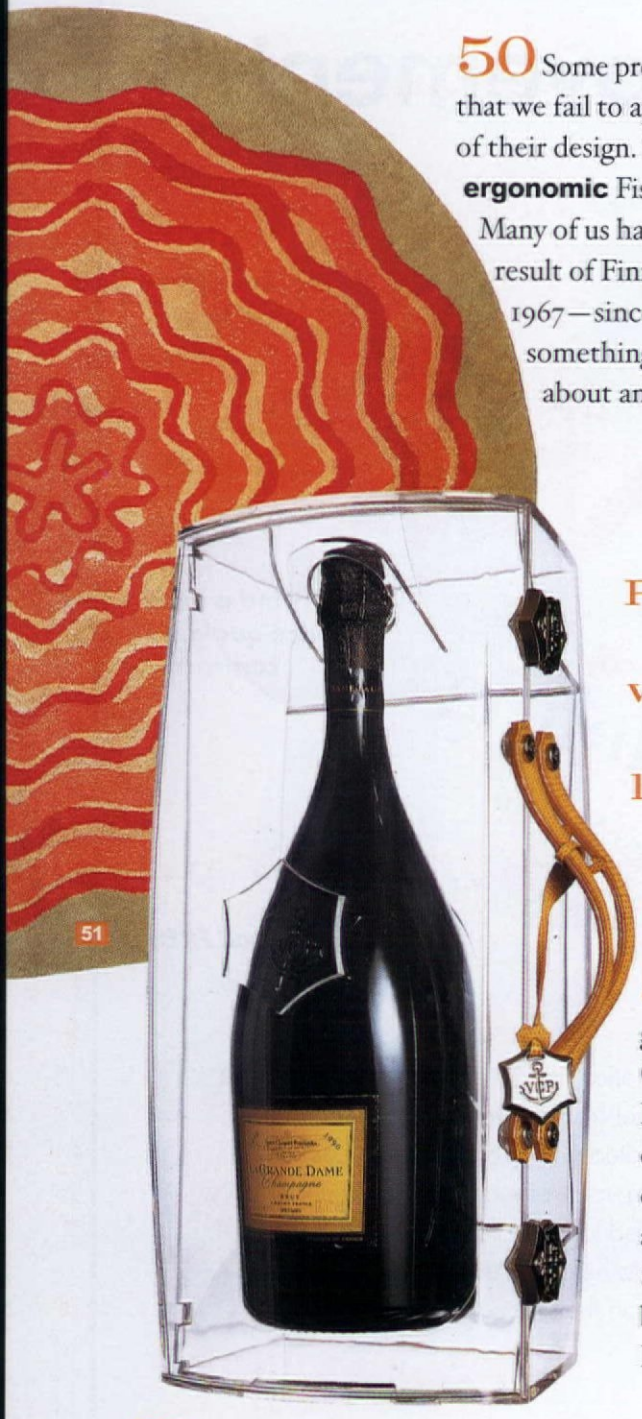
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50 Some products are so universal that we fail to appreciate the brilliance of their design. Such is the case with **ergonomic** Fiskars scissors, $10 to $15. Many of us have used the orange-handled result of Finnish smarts—initially made in 1967—since we first needed to cut something. Where to get them? Just about anyplace that sells scissors.



"People say I'm the queen of neutrals, but I love color. Right now I have orange on the brain. I'm helping my son with his house, and we're using lots of deep oranges—like paprika and Titian orange. It looks fantastic"

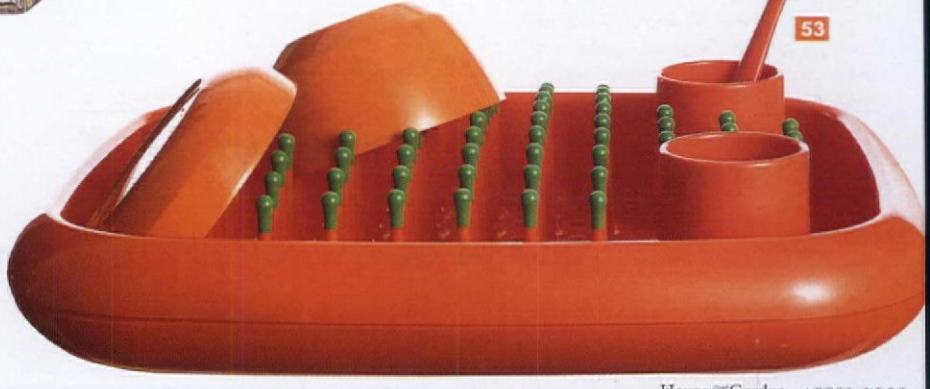
—Sally Sirkin Lewis, J. Robert Scott

52 Celebration to go: Champagne Veuve Clicquot's magnum of La Grande Dame 1990 comes in a **Lucite** travel case with silver details and leather handles, $500, to match the bottle's signature label. In NYC, 212-888-7575.

53 Orange seems to be Australian designer Marc Newson's favorite color. (See number 49.) His Dish Dr. **drying rack**, $65, for Magis, can be found at Moss. Vintage Rosti plastic bowls and soup ladle, $25 each, at C.I.T.E., NYC. 212-431-7272.

51

Part of a collection inspired by **flowers**, Melisca Klisanin's Yoga Zinnia rug, $5,160, 6 feet in diameter, is made to order. Only nine rugs per design will be made. At Klisanin Ross Gallery, NYC. 212-358-8720.





TO DO: *Throw out to do list.*

red alert



54 The legendary Diana Vreeland might have kept her **rubies** in a case like Coach's red suede jewelry box, $348, sheltering Van Cleef & Arpels's 18K-gold and diamond Fantasy watch (with interchangeable colored straps), $18,200. Coach, 800-262-2411; Van Cleef & Arpels, 800-822-5797.



55 Piero Lissoni achieves a balance between **sexy** looks and practical comfort with his paper-thin yet sturdy and supple Paper chair, upholstered in red cotton duck; $771, at Cappellini Modern Age. In NYC, 212-966-0669.

"As the great Elsie de Wolfe said: Put a shy person in a red chair, and watch them blossom"

—Nina Campbell, interior designer



57 "Red China"—this bisque **rooster** jar boasts a gold hand-painted chinoiserie design. From John Rosselli & Associates, $2,500 for a set of two.

56 Like baseball, decorating is a game of inches. You'll measure up **smartly** with a red-leather-cased tape, $28, from Coach.



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little dramas play out
DEPENDS
in part on how you set
THE STAGE.

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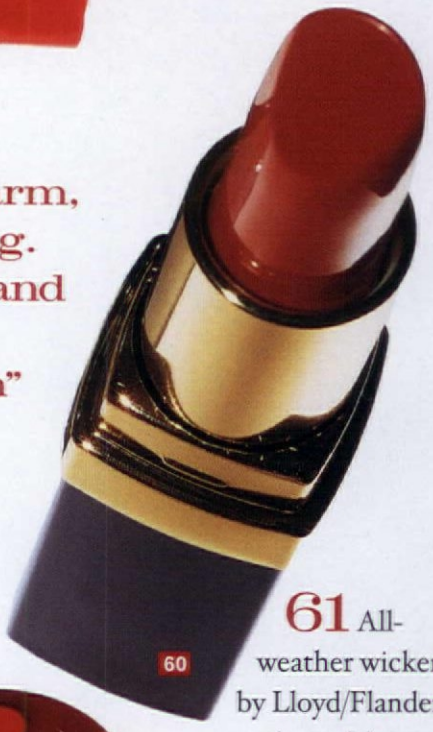
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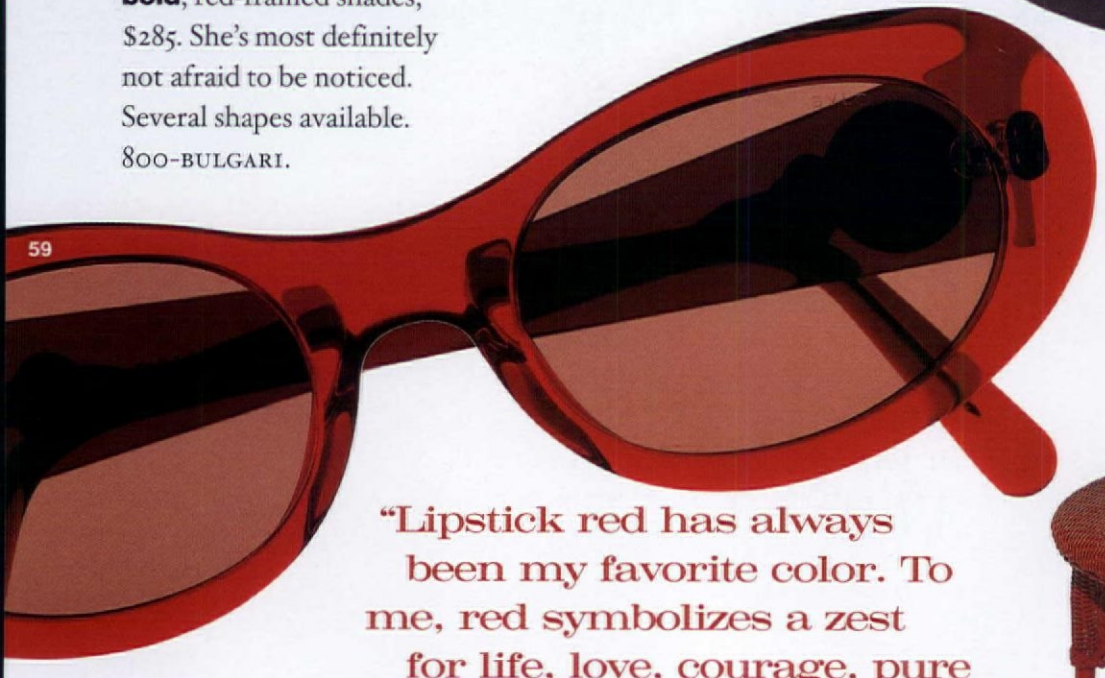
58 Red **lacquered** walls no longer require several coats of paint. With Camouflage I paper from Stark Wallcovering, all you need is glue.

"Red is exotic, warm, sexy, and strong. I love it as an accent in my wardrobe and my home. I am in ecstasy when I have 'Black Magic' roses in my living room"
— Gail Baral, Algabar Home & Gardens



59 Some people wear sunglasses so as not to be recognized. Not so the woman who wears Bulgari's **bold**, red-framed shades, $285. She's most definitely not afraid to be noticed. Several shapes available. 800-BULGARI.

60 **Scarlet** lips will always set pulses racing. Get the look right with Chanel's Red Coromandel Hydrabase lipstick, $21.

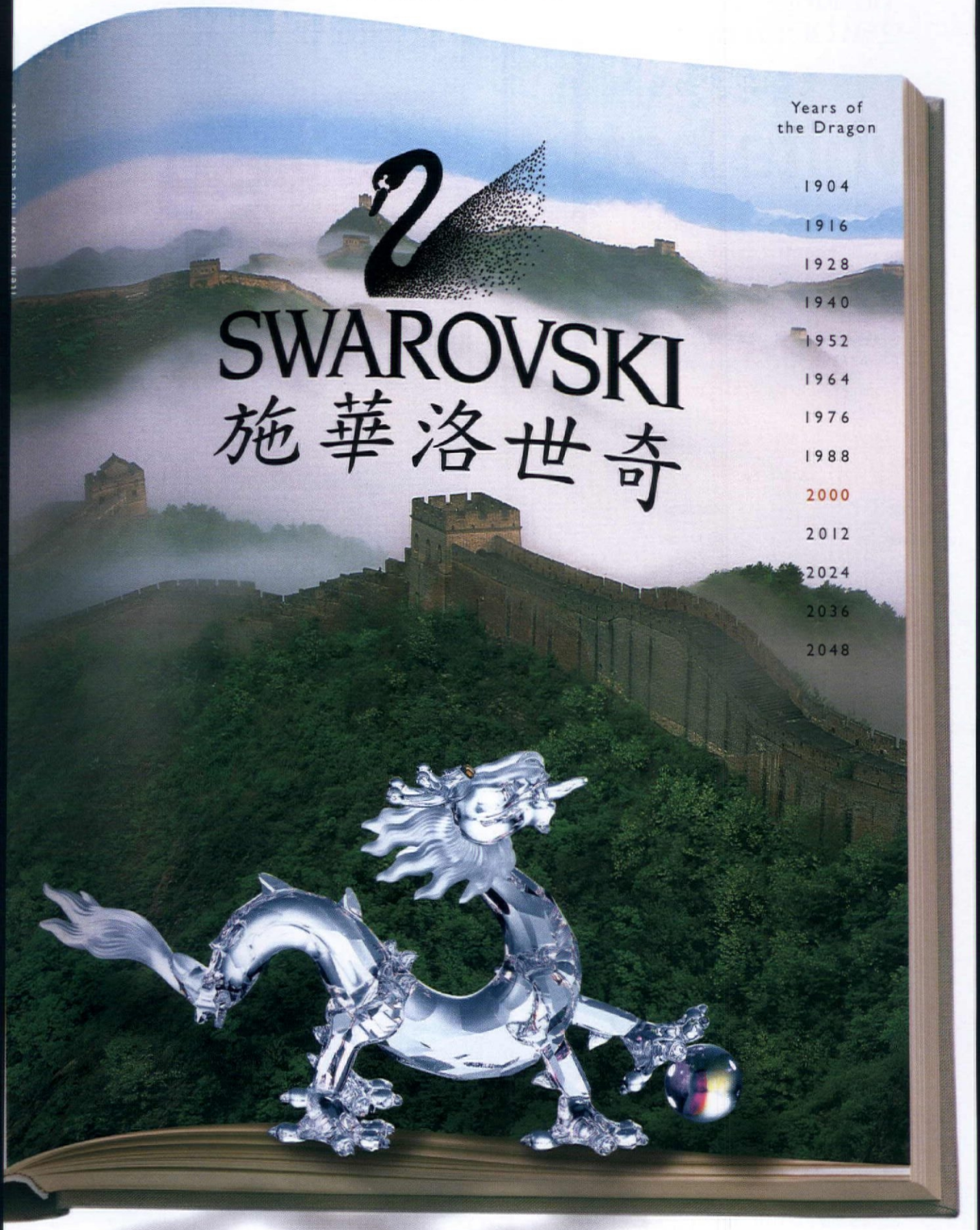


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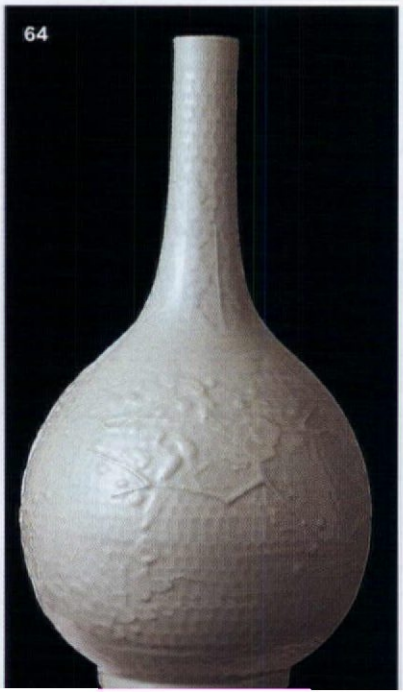
62 Slatkin & Co., maker of the hottest **scented candles** of the '90s, gives us Elton 2000, $54, a light marine scent in gel form. A portion of the proceeds benefits the Elton John AIDS Foundation. At Neiman Marcus. 800-937-9146.



63 The stylish Stadium Daybed, by interior designer Christopher Coleman, is an Art Deco **dream** in white doeskin vinyl and chrome, $4,800.

"I love white walls, white flowers, and a fresh white sketch pad" —Reed Krakoff, Coach Lea

64 Effective in modern and classic environments, monochromatic *objets* are increasingly popular with interior designers. **Blanc de Chine**, the white porcelain from the Dehua region of China, is one example where beauty meets flexibility. This bottle vase, $15,000, at the Chinese Porcelain Company, is 14.5 inches tall and dates from the Qianlong period (18th century). In NYC, 212-838-7744.



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—Federico de Vera, designer



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65 With their space-age forms that also harken back to **tribal** art, Olivier Gagnier's distinctive ceramics, like this 20-inch-tall Marly vase, $400, are beautiful and thought-provoking. From Pucci International.



66 Dramatic in scale, this **milky**, opaline glass chemist's jar with removable lid, $2,250, stands 33 inches tall. From Lorin Marsh.

"My favorite color—or lack of color—is white. It is a clean canvas, a great backdrop to introduce the 'color of the moment'"

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67 **Zap** tables, $1,060 and $1,140, a by Piero Lissoni, fro Cassina. 800-770-35



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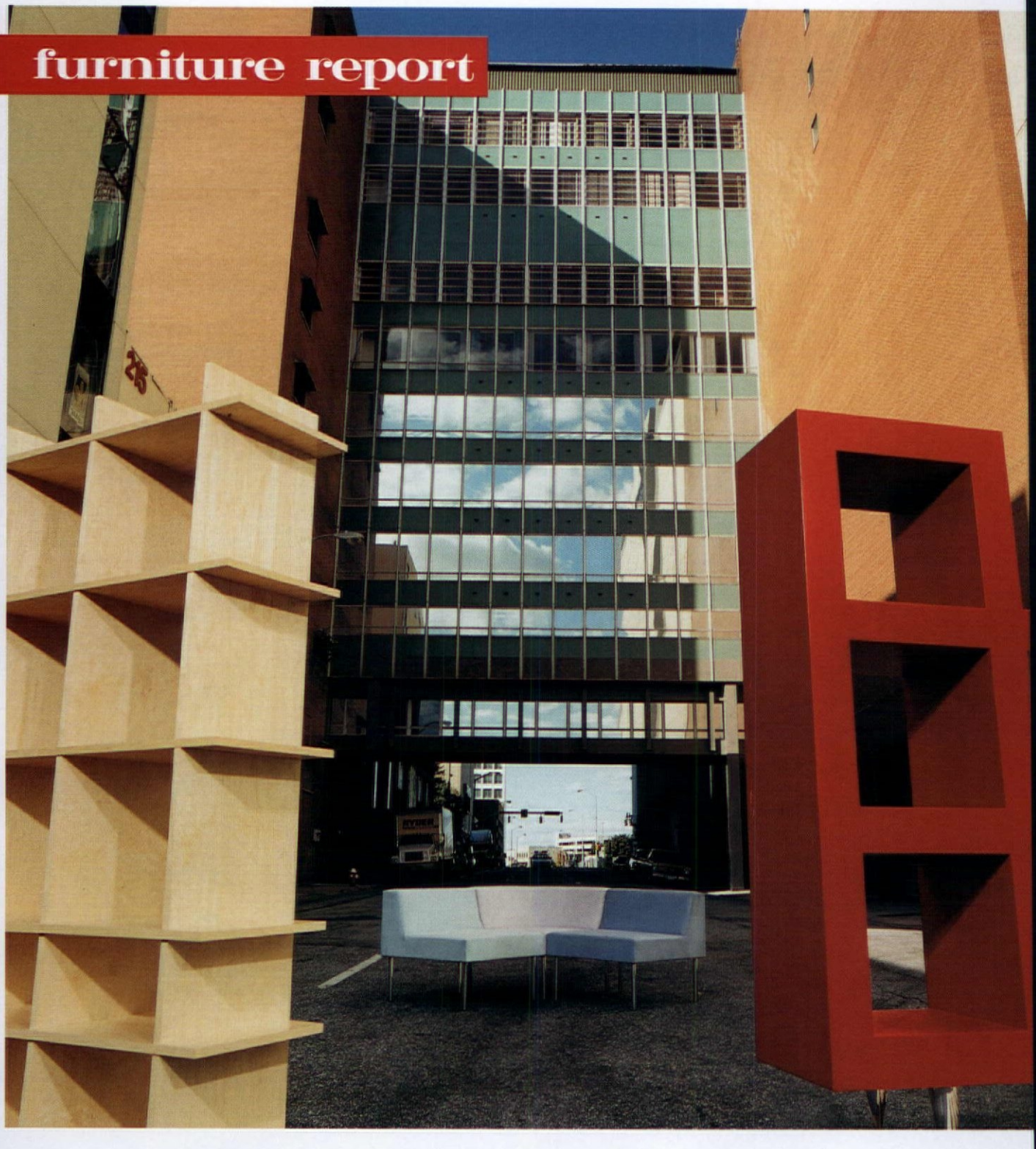


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Geometric The great lines of the Tonic Maple Grid cabinet, $2,250, opposite page, by Brian Kane and Mark Kapka for Offi and Company, and the bright red Fleet stacking shelf unit, $4,485, by Bradley Narduzzi for Dellarobbia, Inc., frame Karim Rashid's American Landscape sectional, $9,995, for Galerkin Design. **Post & Beam** Ralph Lauren Home Collection's Stockwell four-poster bed, this page, $11,385, is a teak beauty.

BEAUTIES

urniture. Here, shown on their home turf, are our favorite pieces from the new collections

Furniture that takes its cue from the great outdoors, bringing faur



Wild Ones A trio of elk chairs wait to be snared for the modern-day squire. Designed by William G. Faber for Century Furniture's British Open Collection, the seats combine maple with pin-knotty cherry veneer and cushions upholstered in leather.

d flora to decorative pieces, will add natural charm to any room



Lyrical Birds and leaves are entwined in an intricate grapevine motif on this dramatic hand-forged iron screen, $3,485, by La Barge. The 7-foot-tall freestanding screen provides a cathedral-window divider for an entryway or garden room.

Dive In Woven resin and pool-patterned fabric, below, are perfectly suited for Brown Jordan's outdoor Fusion chaise, $1,899, and ottoman, $589. **Country Club** Well-heeled sofas, bottom, include Alain Huin's yellow Seashell Arm sofa, $4,200, for Harden Furniture, Inc.; a blue floral English Country sofa, $6,454, from Century Furniture; and Alexa Hampton's Drawing Room sofa, $5,500, for the Mark Hampton Collection at the Hickory Chair Company.







First Class This butter-yellow sofa, $9,593, by John Black for the Continental Collection at Baker Furniture is top of the line. Pack your things in trunk and suitcase look-alikes from Milling Road, Mulholland Brothers, Sarreid, and Henredon.



Gracious living calls for pedigreed pieces with a touch of whim



Manored Stylish grandeur unites a hand-painted armoire, $5,700, from the Coronado collection at Bernhardt; a walnut side table, $3,915, from the Victoria and Albert Museum Collection at John Widdicomb; and the Grotto chandelier, $1,800, from Currey & Company.

ile chairs with new, exaggerated proportions are definite winners



Mixed Doubles High-back chairs make compatible partners. Henredon Furniture's dark wood designs are $2,115 each. The Thompson side chairs, about $4,700 each, are Thomas O'Brien's opening serve for Hickory Chair Company. Sources, see back of book.

words to grow on

Next to the proper tools, a gardener's best friend is her library

"One must be as willing to study as to dig, for a knowledge of plants is acquired as much from books as from experience."

Elizabeth Lawrence wrote those words in the introduction to her 1942 book, *A Southern Garden.* With two medium-sized walls supporting a couple of hundred linear feet of gardening books, I can only agree. My titles range from plant monographs to dictionaries like Scooter Cheatham and Marshall Johnston's *The Useful Wild Plants of Texas, Volume 1, Abronia to Arundo* (Texas is a *big* state) to manuals of landscape design. There is also a fair smattering of historical (and possibly hysterical) texts, such as Shirley Hibberd's nineteenth-century best-seller, *Rustic Adornments for Homes of Taste,* and every book Graham Stuart Thomas has ever written.

Like many gardeners, I began my collection with a lavishly illustrated, step-by-step manual in the "all you need to know" genre. I soon realized its title should have been *Almost All You Need to Know.* It wasn't long before the world of secondhand and antiquarian gardening books captured my attention. One of my first bargain acquisitions was *The Fragrant Garden,* by H.L.V. Fletcher, a popular British writer of the 1960s. He had a delightful way of lacing practical instruction with snippets of garden lore and passages from antique gardening texts such as John Parkinson's seventeenth-century *Paradisi in Sole Paradisus Terrestris,* a facsimile copy of which I purchased with a large part of a small inheritance—I don't even want to think what a genuine edition would have cost.

Fletcher's chapter on old-fashioned roses got me hooked. The description of their deliciously fragrant flowers was as heady as their romantic histories and names. To this day, I'm a sucker for a curiously named plant, or one that has claims to "heritage," and believe that, next to a stainless-steel trowel and a sharp border fork, the gardener's most useful tool is the written word—somebody else's or your own, since the keeping of a garden journal should be as routine as deadheading.

In thinking about what to grow in the hot, dry South, where I now garden, I picked up a copy of Betsy Clebsch's *A Book of Salvias.* Then a friend loaned me Elizabeth Lawrence's book on southern gardening. Soon afterward, I attended a conference; Clebsch was one of the speakers, along with Bobby J. Ward, whose *A Garden of One's Own,* co-edited with Barbara Scott, anthologizes some of Lawrence's best writing.

Like so many of us, Lawrence started gardening as a child, enchanted by the Latin names on the seed packets her mother got for their North Carolina garden and by her mother's recitation of the parable of the sower, which established for Elizabeth "the relation between





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poetry and the soil." Ward tells me that Lawrence's book collection held about 400 volumes and that many were interleaved with seed and plant lists, newspaper and magazine clippings, and even pressed flowers.

Lawrence's passion for plants led her into a quest for all the old-fashioned flowers of America's garden heritage. In the 1950s, Eudora Welty introduced her to market bulletins and agricultural reviews, whose advertising pages offered plants and seeds for sale or exchange. Many of the plants that Lawrence received via the market bulletin correspondents came with only a common name, so she set about identifying their Latin names. But it was the poetic charm of the old-fashioned labels that seems to have inspired her: cat-bell (*Crotalaria sagitalis*); spider's legs (*Cleome lutea*); feather hyacinth (*Muscari comosum plumosum*). The plant lore that she gathered was part of the romance also; one correspondent told her that the bulbs of the dog's tooth violet (*Erythonium dens-canis*) are edible, hence its other common name, wild peanut. You can understand how easy it would be to become totally preoccupied.

And that, it turns out, is what happened to Betsy Clebsch, who met Lawrence in the early 1960s. Reflecting on their early association, Clebsch recalls how she, too, started writing to market bulletin suppliers, ordering plants and then trying to identify what arrived. The experience helped to set Clebsch's course in gardening, so that when she discovered the genus *Salvia,* she was ready for the challenge of its tangled taxonomy. "There were all these wonderful sages for the garden, some unnamed and some sharing names; it was a complete mess and something I could really get my teeth into." And she has been chewing on it ever since the early 1980s, when she first trundled off to Baja California in Mexico to stalk the wild salvias. Which is pretty much what happened to me in reading *A Southern Garden.* One thing led to another, and before I knew it. . . . Now, what page was I on?

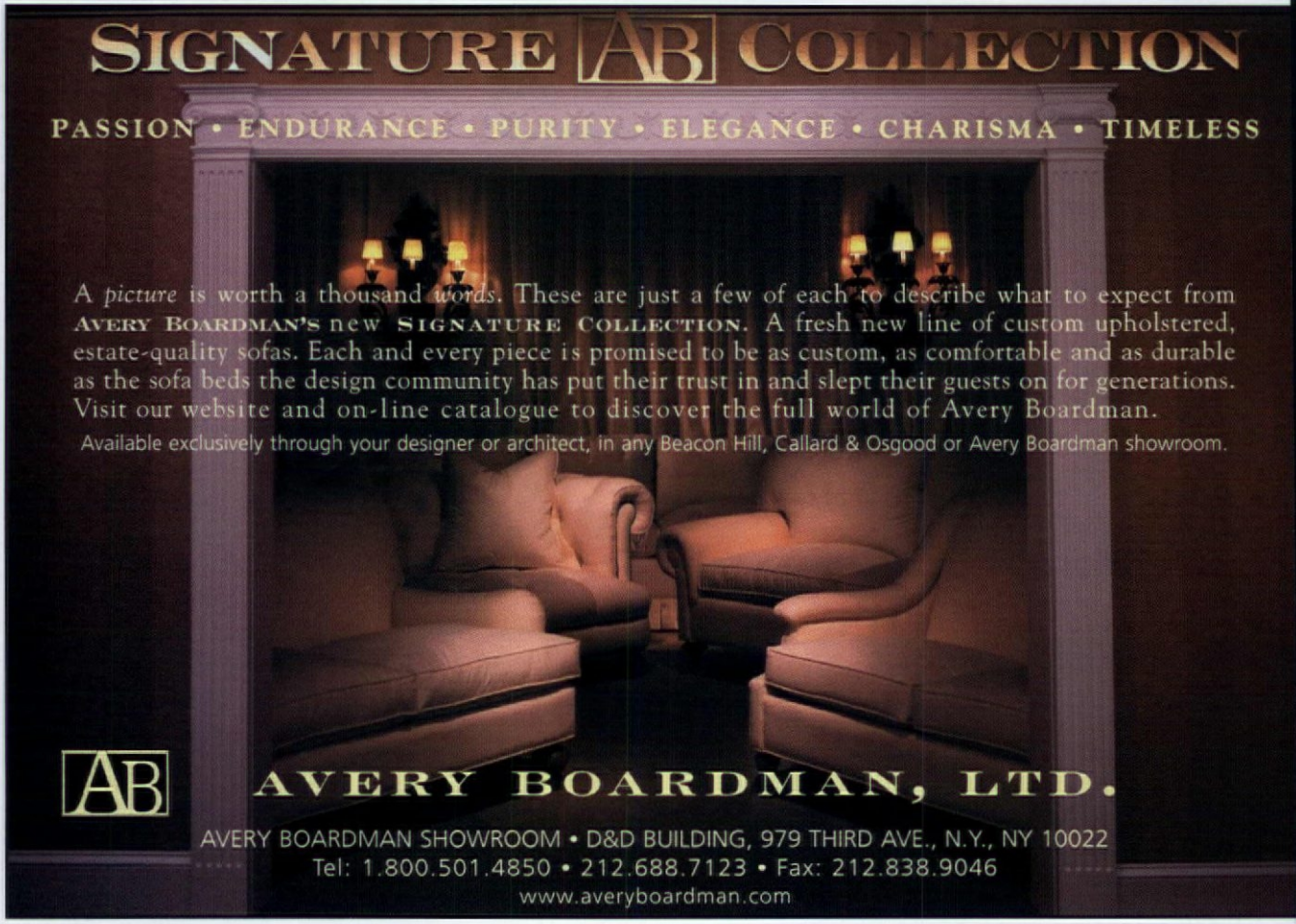
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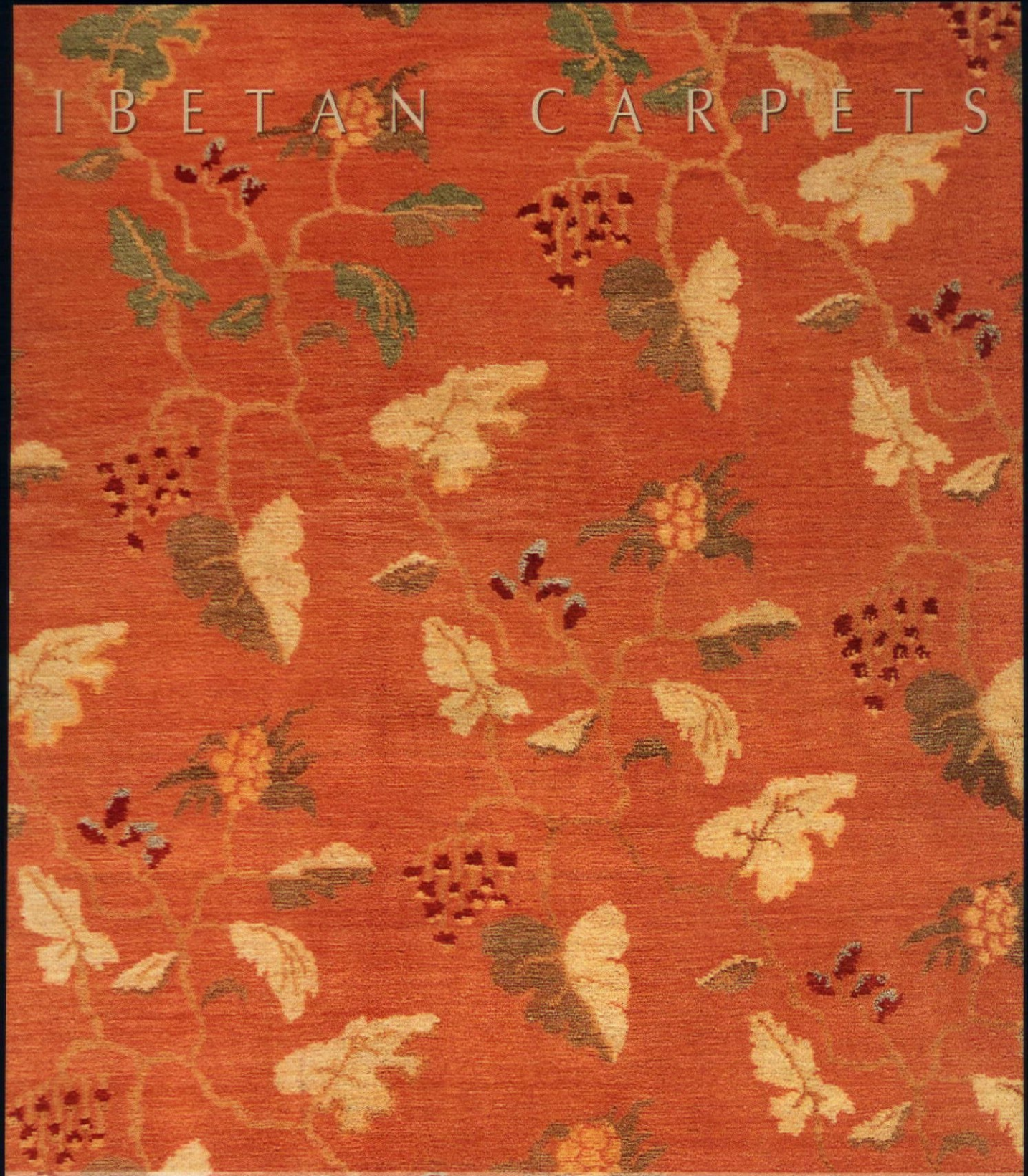
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STARTING GATE May Brawley Hill, left, poses in her "old-fashioned" Connecticut garden, a place filled with familiar, soothing flora, like the annual poppies dancing in the breeze, below



hill's half acre

In Connecticut, garden writer May Brawley Hill follows her own script for growing old-fashioned beauty

SWEEPING HIS ARMS in a gesture reminiscent of an orchestra leader, Frederick Hill, a distinguished New York art dealer and an expert on American paintings, presented the landscape to his guests. It was clearly eighteenth or early-nineteenth century. Moreover, it was in mint condition—original to the last detail, or so it seemed to those of us viewing it for the first time. Carefully and critically, he pointed out later additions to the complex of farmhouses that stood out against the bucolic background. Hill's affectionate tone implied that this masterpiece of Americana was the possession that he and his wife, May Brawley Hill, an author and authority on period gardens, valued above all others. The landscape was not, of course, for sale. Nor, for that matter, was it on canvas. It is the site of the oldest recorded farmhouse in Warren, Connecticut, and of the Hill family home for the past 25 years.

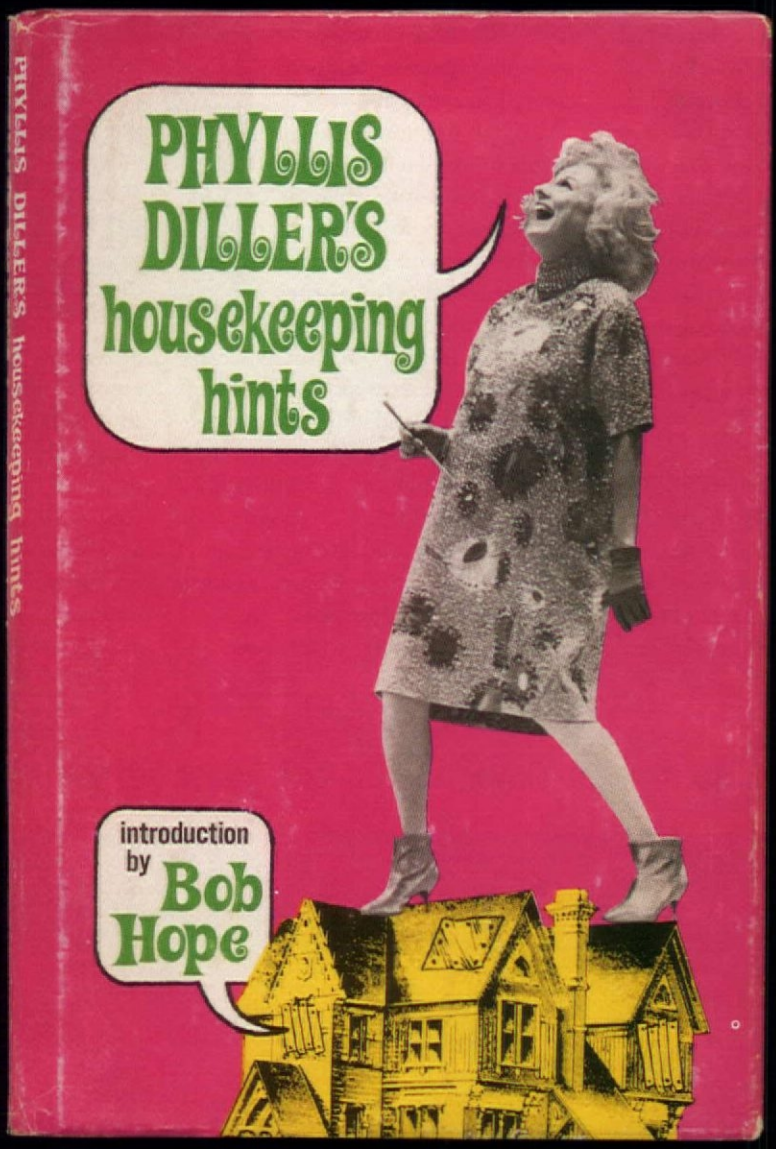
In many ways, their farmstead still looks the same as it has throughout the centuries. The animals haven't changed much in 200 years. Chickens, cows, a solitary bull, and several teams of prize oxen all graze from the turf that fed their predecessors. There isn't a speck of paint on the aged and weathered wood of the farm buildings. (The original house went up in 1738.) With their tiny-paned windows and gables, built to withstand New England winters, the buildings have acquired that air of having been here forever, and, mindful of preservation, the Hills have made few changes. The main house stands next to a barn, atop a fairly steep slope, overlooking a woodland pond. A diminutive early-nineteenth-century cabin sits across the water. Originally situated near the house, the elegant shack was too small to be useful, the Hills felt. So they moved it to the far side of the pond, thereby increasing its popularity with their children—now grown—who used it as a clubhouse.

The grounds of the Hills' farm, however, have seen dramatic change. Where subsistence crops once grew, May Hill has created some of the most alluring flower gardens in Connecticut. An art historian by training, in the 1980s she took up a vigorous interest in American garden history. In the intervening years, Hill has written two books on



PRETTY IN PINK In her garden, Hill says, she pays extra attention "to the shape and texture of plants," such as this *Centaurea dealbata*.

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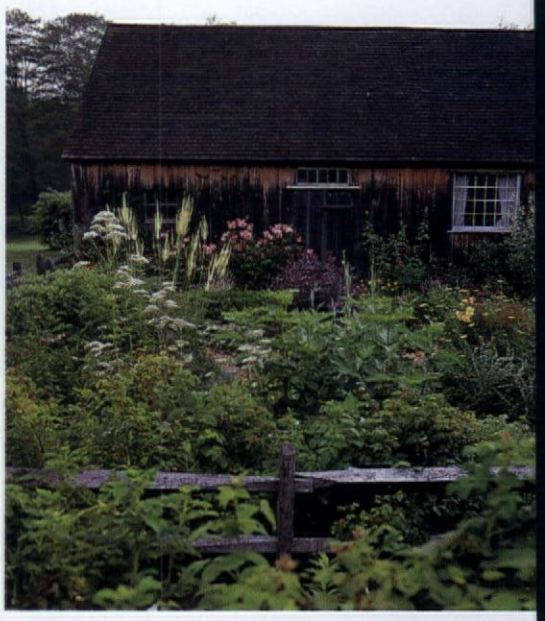
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the subject and lectured extensively, proclaiming her belief that the United States enjoys a recognizable garden tradition independent of British or European influence. In her view, a different climate and the exigencies of frontier life forced colonists to develop their own ways of planting crops, herbs, and flowers. The "pleasure gardens" that appeared in front of rural dwellings in Colonial days gradually developed into a distinct type, which she calls "the old-fashioned garden." The term became part of the title of her first book, *Grandmother's Garden: The Old-fashioned American Garden 1865—1915* (Abrams, 1995). *Furnishing the Old-fashioned Garden* followed in 1998, enjoying equal success.



LIKE HER BOOKS, May Hill's own version of the old-fashioned garden is also the fruit of her studies. "What I wanted was an American cottage garden overflowing with old favorites," says Hill, who wearily remembers the effort she took to get it started. First she had to relocate rows of vegetables, which occupied a spot between the house and barn that was perfect for a flower garden. Then there were stubborn grasses and weeds and some tough raspberry canes to move. Next she shaped the earth into four triangular beds centered on a sundial.

At last, Hill's flower garden was ready for plants. "Lambs' ears and *Allium senescens* made tidy edgings," she recalls. "I filled the beds with divisions of old favorites, gifts from other gardeners, and new plants that I wanted to learn about. Not expecting instant results, I gave each bed one large plant or shrub—wild indigo in one triangle, smoke bush in another—to visually fill the space while the perennials filled out. I paid more attention to shape and texture of plants, and having enough of each kind to avoid spottiness, than to flower color and bloom time."

One lady's mantle engendered the dozen that border the shrubs along the fence. A plume poppy shoot grew into the boldly beautiful, if aggressive, clump that anchors one corner next to the barn. Several hopeful *Filipendula rubra* were equally feisty, and expanded to give an airy authority to the other corner. In another triangular bed, Hill placed a small, unidentified plant she had been given as a gift. It turned out to be rosinweed

There's also a video player so you can pause at the good scenes.



COUNTRY PLEASURES **Rather than have wide swathes of color, Hill prefers to place blooming plants—like the purple Johnny-jump-ups, below—as bright accents around her garden. From the curtained window of her office (which shares space with the garage in the building), opposite page, Hill has a close view of plume poppies; other prominent plants include spiky black snakeroot, pink-topped filipendula, and raspberry canes, growing outside the rail fence.**



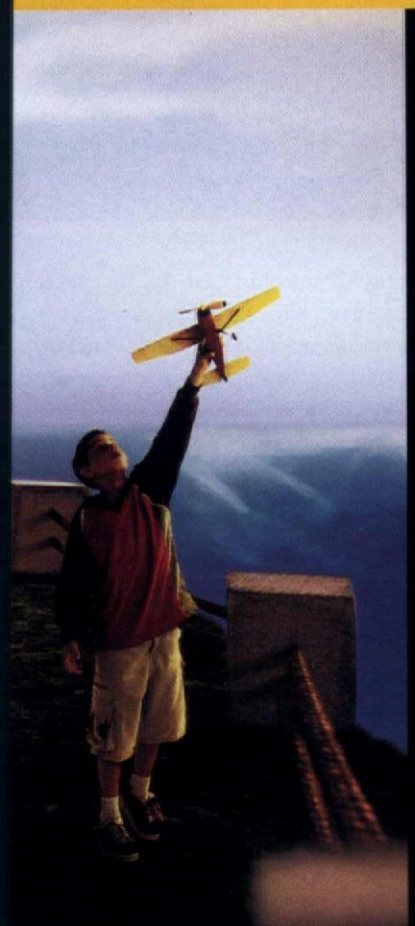
(*Silphium perforliatum*), and proved to be the perfect vertical accent for the bed's apex when joined by the eight-foot-tall giant coneflower. Black snakeroot fulfills the same function in the adjacent bed. Such heirloom perennials and native plants are remarkably hardy, surviving heat, cold, drought, and neglect.

Over the years, Hill has gradually expanded her gardens. Beds of hollyhock and foxglove now nestle against the clapboard walls of the old farm buildings and decorate the wood fences that run along the driveway, serving as a perfect counterpoint to the main flower beds. One garden bursts with blossoms at its core; another forms a floral frame. The two areas complement and balance each other, making a gem of simple garden design.

The plantings that stretch out into the surrounding woods show off the subtler side of May Hill's skills. The countryside surrounding her family's farm is, for the most part, thickly wooded. A particularly lovely walk she has devised leads across a footbridge and under a glade of maples, oaks, and birches. After the Hills cleared away the tangled underbrush beneath the trees, native ferns popped up in its place. The ferns thrive in the cool shade, propagate quickly, and are maintenance-free. Another path Hill devised is lined with sugar maples and silver maples, and leads to a group of flower beds filled with a delightful collection of species primroses.

As she has often stated in her candid and concise commentary on the state of the horticultural art, Hill believes that gardening is an intensely personal activity. It requires an extraordinary degree of patience with the whims of nature, and a perpetual willingness to try out new ideas. And as tedious as gardening can sometimes be, Hill cautions that satisfaction is never complete if you delegate the work to others. Good gardens, she feels, should grow slowly, keeping pace with the growing experience of those who plant and tend them. A visit to her farm makes it abundantly clear that May Hill practices what she preaches—and proves how much useful wisdom there is in her advice.

SENGA MORTIMER *is a former garden editor of this magazine.*



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earth angel

Robert ParkeHarrison's photographs mend our connection to the natural world

ROBERT ParkeHarrison and his wife, Shana, compose mysterious photographs about the complex relationship between man and nature. Dressed in an ill-fitting black suit of indeterminate vintage, ParkeHarrison always appears in these pictures as a stand-in for the viewer, a kind of earnest Everyman who invites the rest of us into the experience of each image.

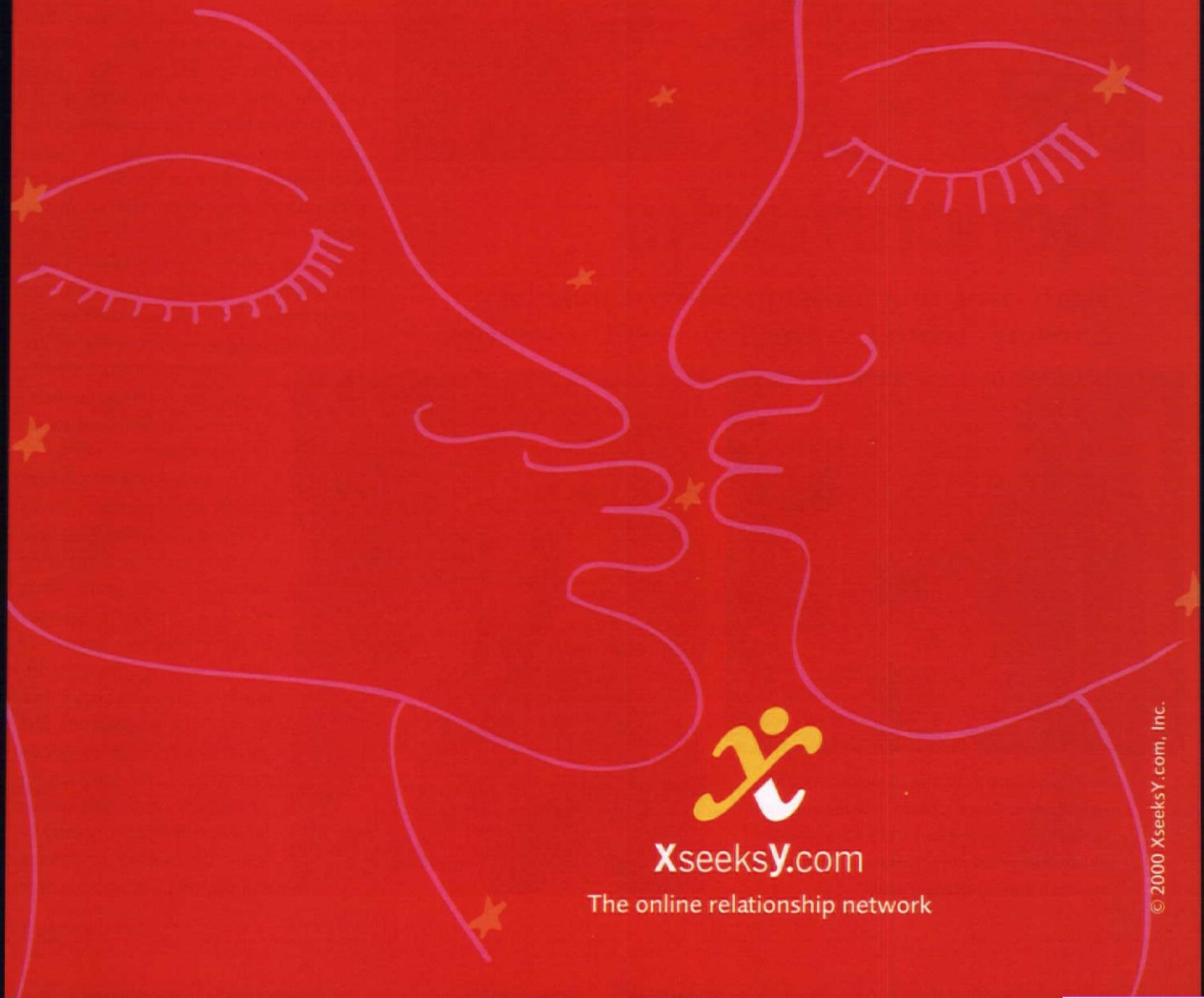
"Mending the Earth" (*above*), part of the *Earth Elegies* series (which was on view at the Bonni Benrubi Gallery in New York City until March 4), shows ParkeHarrison's Everyman wielding an enormous needle as he struggles to repair an ugly gash in the barren landscape. The landscape, as in all the *Earth Elegies* images, is an invention, a composite of actual environments, old photographs, and stage sets.

The carefully choreographed figure trying valiantly to care for the scarred earth around him, the immense terrain, and the outlandish needle create a monumental yet intimate tableau, one that is also slyly optimistic. As you discern the influences—Magritte, Kafka, Native American myths—that Shana and Robert ParkeHarrison cite, you will notice also how well those influences have been absorbed into something unexpectedly new.

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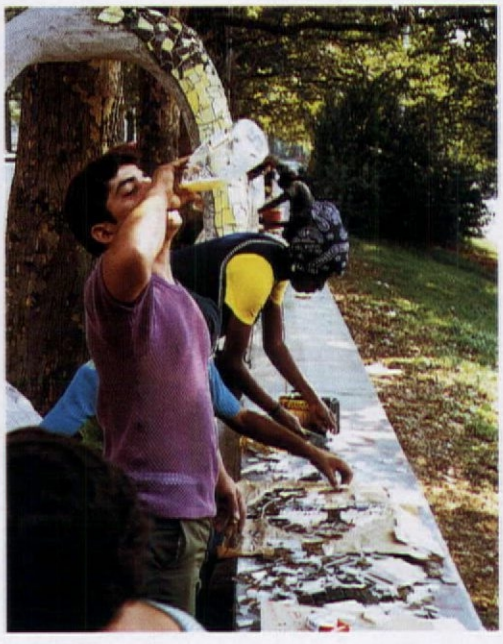
High over the Hudson, a great folk-art garden created in the 1970s still survives

COMPOSED OF robust materials like stone and steel, sculpture might be thought to flourish outside, in harmony with nature, rather than enclosed within gallery walls, which it merely shares with paintings. Such placement is often less poetic than it sounds, however. Sculpture depends on the interaction of light and shadow for its effects, which tend to dissipate under changing skies. It is vulnerable to birds, to weeds, to falling leaves. And when the sculpture is in a well-tended garden, it is prone to ornamentalization—akin to urns, sundials, birdbaths, and, well, statuary. How often does anyone look at the sculptures that line the promenades of Versailles or the Belvedere?

Sculpture resists this diminution only when conceived from the beginning as outdoor, rather than displaced indoor, art. The best examples transfigure their settings into parts of themselves, so that if, for whatever reason, they were brought into a museum, they would transform whatever space they occupied into an implicit garden. So-called site-specific sculpture rarely achieves such magic, but when the sculpture defines the setting—when it *is* the setting, as in Antonio Gaudí's Park Guëll in Barcelona—garden and sculpture become one. We might speak of these as sculpture gardens—sculptures that are gardens, rather than merely placed, as edifying baubles, amidst a garden's pathways and plantings.

The little-known sculpture garden that adjoins Grant's Tomb on the Upper West Side of Manhattan is a thrilling example of this genre. It is mainly visited by neighborhood residents, many of whom participated in building it in the early 1970s, but it is without question the greatest folk-art complex in New York, and perhaps in America. It consists of mosaic benches flowing organically into one another to form a sinuous, serpentine boundary





GORGEOUS MOSAIC **The colorful benches surrounding Grant's Tomb, a neighborhood project led by artist Pedro Silva and created by adults and children from the community, remain a source of local pride.**



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Orange Butter

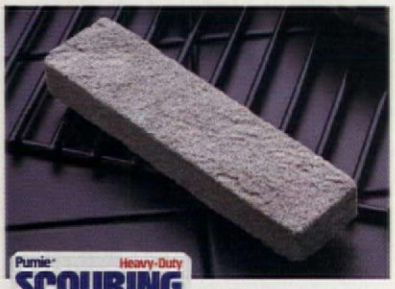
1 stick (1/2 cup) unsalted butter

1 1/2 teaspoons grated orange peel

2 teaspoons orange preserves

2 teaspoons orange blossom honey

Allow butter to soften. Mix all ingredients with a wire whisk until well-combined. Place the mixture into the Butter Bell crock and serve.

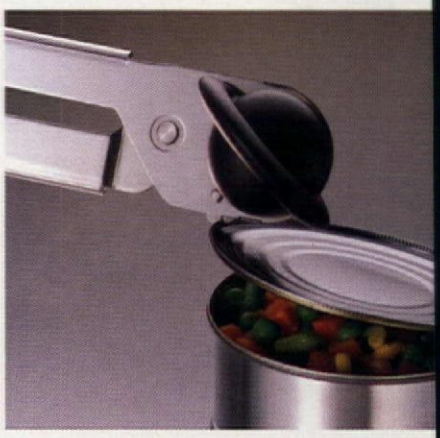


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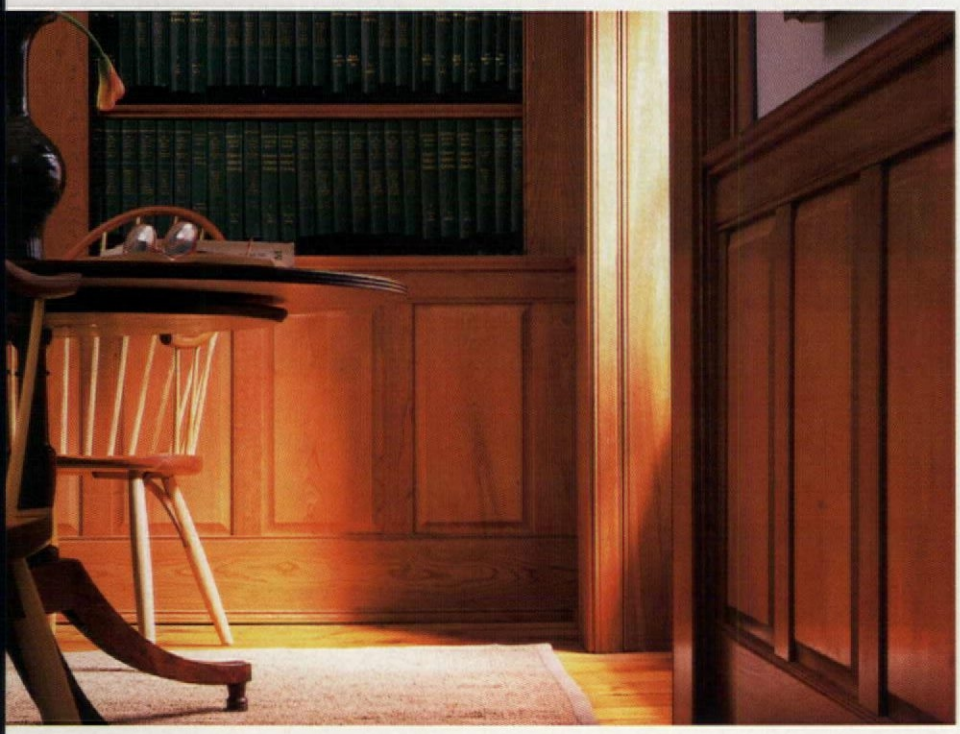
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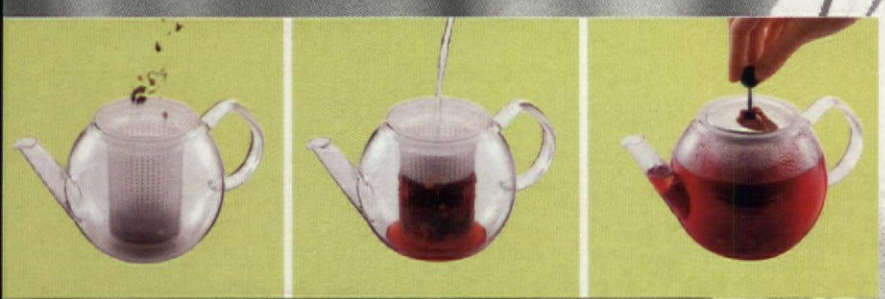
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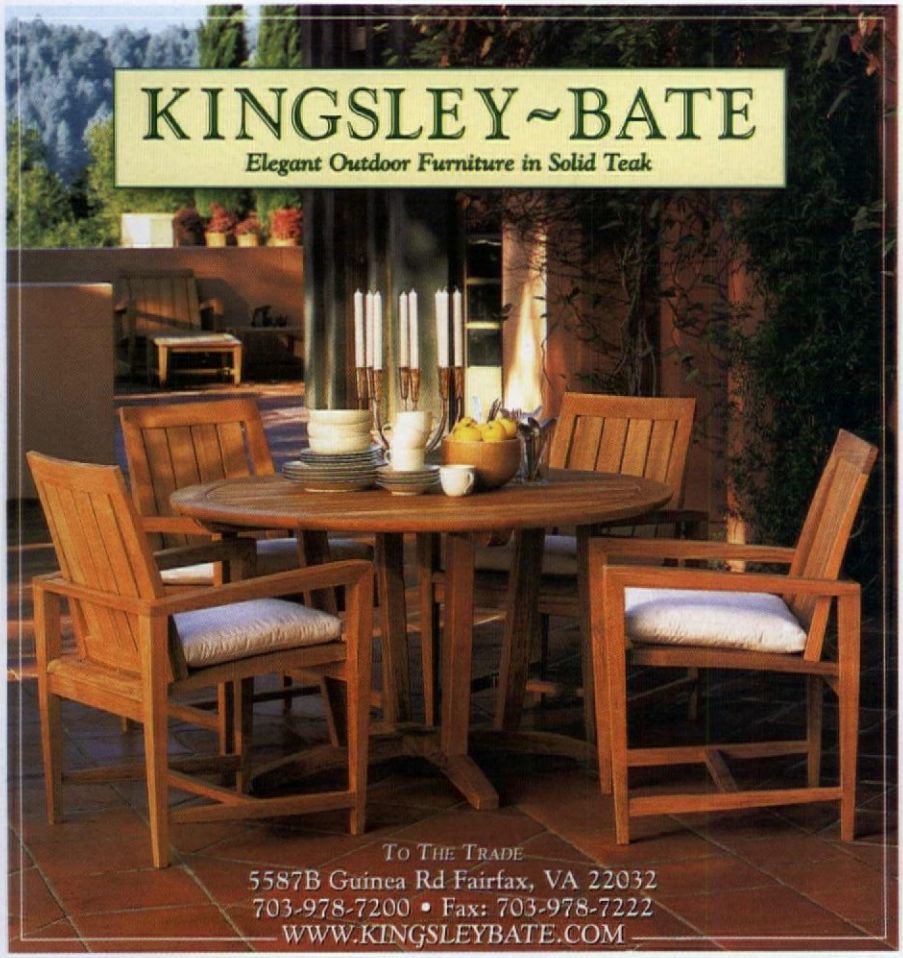


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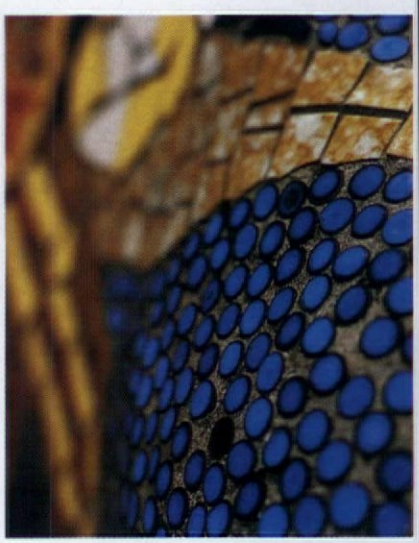
ELEGANCE IN ANY SETTING

Woodard





400 feet long, and set on a rise of land behind the presidential mausoleum. The fluidity of the forms could not contrast more vividly with those of the park benches up and down Riverside Drive. Like the Park Guëll, the benches are richly covered in ceramic designs, but



VANDAL-PROOF In the very neighborhood where '70s-style graffiti was born, the benches survive untouched.

here they have the innocent brilliance of children's drawings, translated into the medium of tiles. And it is mainly to admire these pictures that visitors come.

The imagery is too boisterous to be greatly affected by light and shadow. Fallen leaves heaped up against the base, perching birds, or the squirrels that run along the backs of benches merely contribute to the spirit of the place. There are birds and squirrels and flowers worked into the benches' exuberant representations, along with pictures of presidents, the Beatles, ballet dancers, cartoon characters, Checker cabs, castles, towers, and kings and queens, of course, as well as snakes, fish, alligators, lions, a single skunk, Smokey the Bear, girls and boys of every color playing games—and, mysteriously, a man with a pie thrown in his face, as in a Mack Sennett film. It is a transcribed world of vernacular imagination, a pictorial encyclopedia of the common culture, and it merits as many stars as the Guide Michelin bestows. The only images requiring explanation are those placed in tribute to General Grant—his

For some, it's a

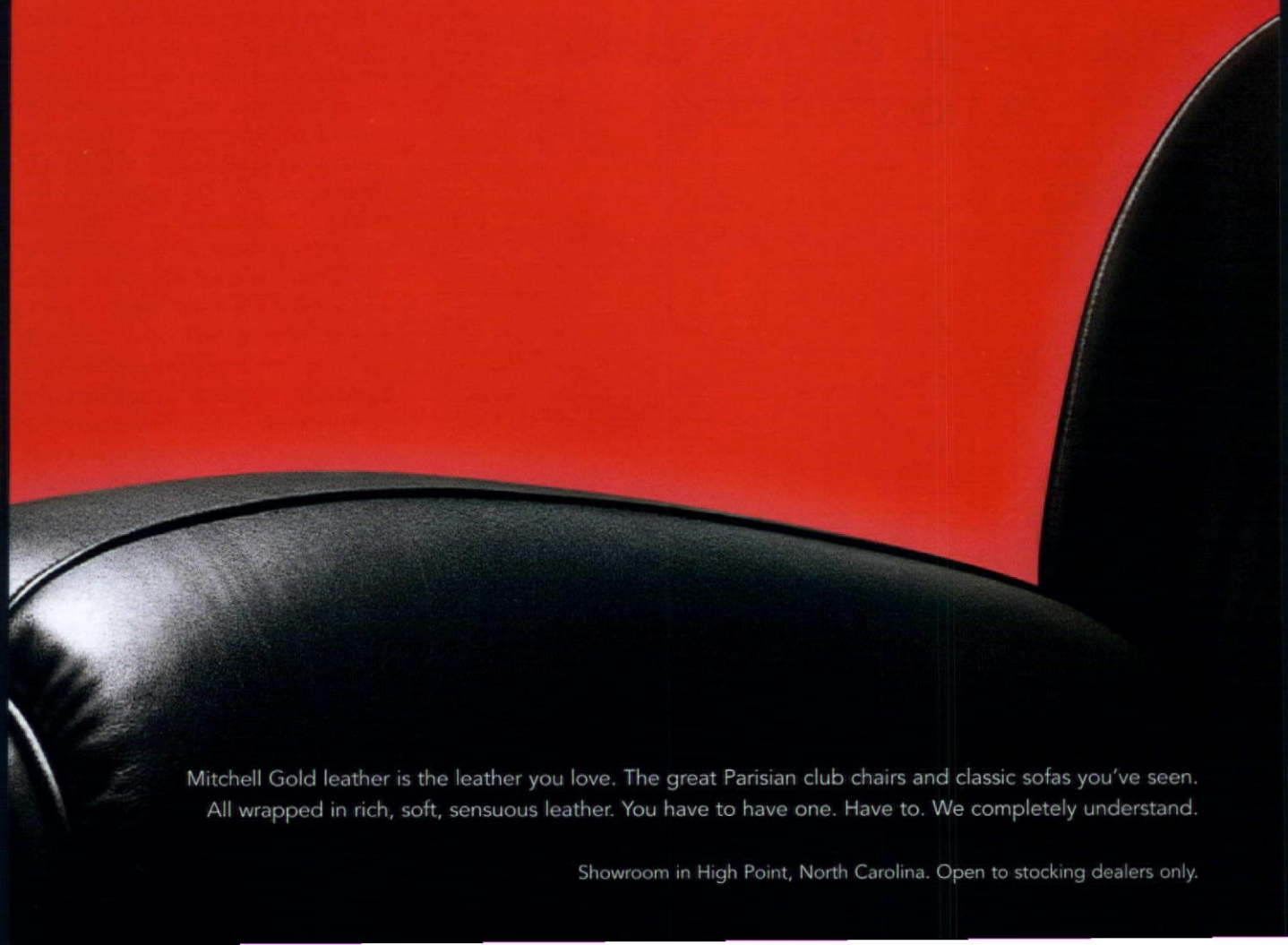
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flag, his face, his horse—who lies behind the gray wall of engaged columns that form the space's southern boundary.

The benches—there is no official name for them—were the idea of Pedro Silva, a Chilean-born American artist, who worked with an estimated 3,000 volunteers from the area, many of whom were neighborhood children. Artist Joseph Beuys famously said that everyone is an artist, and the benches confirm this visionary claim. Whoever wished to contribute was given pencil and paper to work out a design, and was then shown how to cut, shape, and lay colored tiles. Only in part was the project meant to give outlet to the banked artistic energies of ordinary individuals. The project was mainly intended to give some meaning to Grant's Tomb. The hope was that the increasingly vandalized building might be preserved by turning destructiveness into artistic energy. Community participation was felt to be a more certain protection than surrounding the mausoleum with a chain-link fence, and the National Park Service showed imagination and idealism in commissioning the work. "The reason the benches have survived so well," Silva's daughter, Rhondi, has said, "is that the people who were doing the graffiti were the ones creating the benches." What no one particularly expected was that they would turn out to be a gift to the world—an audaciously realized monument, magnificently sited and filled with the kinds of surprises children love to discover in picture books.

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THE BENCHES had the effect, then, of transforming aggressive impulses—it was in the neighborhood of Grant's Tomb that graffiti was invented—into a kind of moral dedication, much as the Furies were turned into guardians of the law in the *Oresteia* of Aeschylus. In less idealistic times, however, the benches gave rise to a different generation of Furies: those bent on removing the work felt it to be inconsistent with the aesthetics of the tomb and the gravity of its function. A Park Services memorandum of 1995 recommended a fence around the perimeter of the tomb site, with floodlights to assure security. It argued that the "period of significance" for Grant's Tomb was the 1890s and certainly not the raucous 1970s, to which the benches belong. A meeting to discuss their removal—an exercise in bureaucratic vandalism—aroused the community, whose spirit was mingled with the art, and the plan was indefinitely shelved.

None of the strife and politics need color the mood of tranquillity the benches evoke. They are wonderful in every season. One enjoys them most fully if one comes with a companion, to point out for each other the details of the decorative program and identify the symbols that spill across the marvelously wavy benches. And don't miss the touching eighteenth-century memorial to "An Amiable Child," placed there a century before Grant was. It is just a few steps north and across Riverside Drive.

ARTHUR C. DANTO *is art critic for* The Nation *and the author of* After the End of Art, *among other books.*


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whitman sampler

In Camden, the ordinary house of an extraordinary poet is lovingly restored



IN 1884, THE POET of the open road settled into a small, dark, clapboard house on Mickle Street in Camden, New Jersey, for which he had paid $1,750. The bright, bucolic Long Island of his childhood ("From Paumanok starting I fly like a bird") and the vibrant Brooklyn and Manhattan of his young adulthood ("Stand up, tall masts of Mannahatta! / Stand up, beautiful hills of Brooklyn!") had been crucial to *Leaves of Grass,* the most courageous enterprise in all of American literature, and one of the most controversial. By his Camden years Walt Whitman was ill, exhausted, a little discouraged—and safe to love. He was a celebrity; his comforting gray visage appeared on cigar boxes and canned goods. His well-worn Lincoln lecture and his recitation of "O Captain! My Captain!," an uncharacteristically conventional piece of rhyme and meter, drew crowds of moneyed people. The scandalous sexual and political material in his work had been forgotten, absorbed into the general commodification of the poet as a genial sage.

This was not the sort of renown that Whitman had envisioned when he set about writing the great poem of the republic. He had put all of America into *Leaves of Grass,* and he wanted it to be read by all of America. Otherwise, why had he gone to the trouble of overseeing every aspect of its printing and then of reviewing it, under various pseudonyms, himself? Neither money, of which he had only a little anyway, nor celebrity could compensate him for not finding a well-worn copy of his book in the pockets of every working man and woman. And so, what is especially pleasant about visiting the recent restoration of his Camden house is discovering how much the poet of the common man lived the ordinary life of his day. You have only to consider the houses of other nineteenth century American writers—Melville, Hawthorne, Mark Twain, Stowe, or Dickinson for instance—to appreciate the vast difference.

Margaret O'Neil, the able and imaginative curator of the Whitman house, says she makes sure to tell visiting schoolchildren from the impoverished city of Camden and its surroundings "that a major poet lived here and that people came from all over the world to see him." Whitman would have



TOUCH OF THE POET The house, above, was a mélange of accidental acquisitions. Whitman's hat, cane, knapsack, and boots are on display in his bedroom, left, along with some of his furniture. The carpet was reproduced by Family Heir-Loom Weavers, the wallpaper by Brunschwig & Fils.



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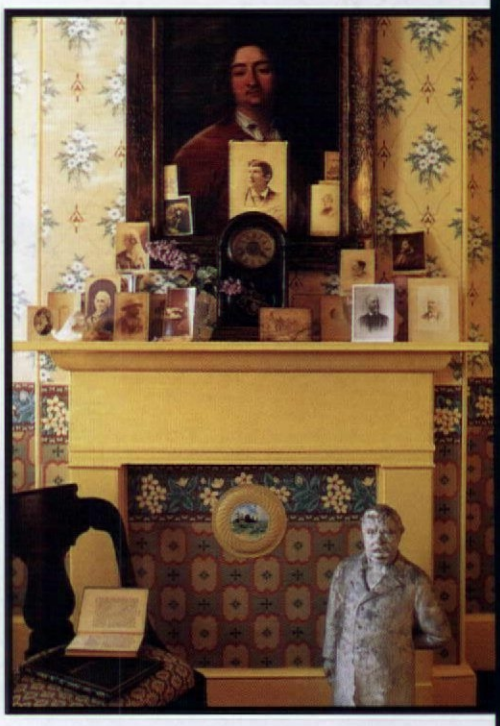
House&Garden

liked that, too. His large spirit spent its last years in these cramped rooms, but he never thought largeness of spirit depended upon material plenty or that the elegant soul required material elegance. Quite the opposite, as his eloquent preface to the 1855 edition of *Leaves* makes clear.

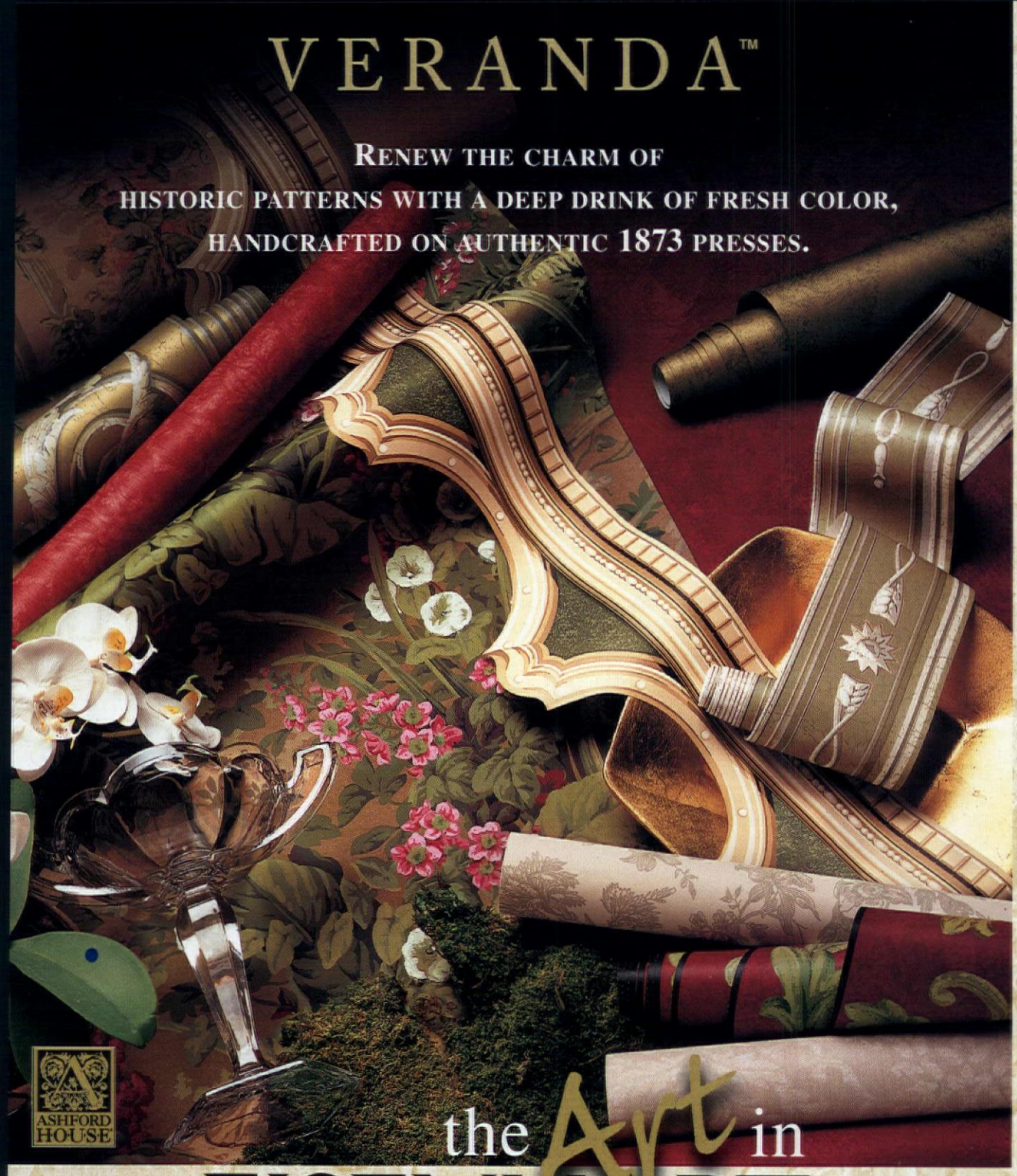
Even the roughness of American life that he celebrated could survive in these genteel Victorian rooms. Naturally, their meticulous and costly restoration, funded by the State of New Jersey Department of Environmental Protection, required omitting the blizzard of papers and the menagerie of pets reported in contemporary accounts of 328 Mickle Street. But Whitman's hat, boots, and backpack are here, and their crude beauty gets along fine in these domestic surroundings, just as their owner did. The restorers have been careful not to gentrify or prettify things. Page Cowley of Cowley & Prudon Architects, who is responsible for the detective work involved in the restoration, says she was guided by one principle in assembling the paint colors, wallpaper, light fixtures, and carpets: "When things jarred, we knew we were onto something. When we were pleased with an effect, we knew it was probably inauthentic."

Working from old black-and-white photographs, Cowley tried to identify the hodgepodge of wallpaper patterns that you see in the parlor. She looked at patterns in museums and in the archives of various firms, figured out their likely color schemes, and took the patterns to Brunschwig & Fils to be printed. Then on to a similar process for the kitchen paper, which was printed by Scalamandré; the carpet, which was made by Family Heir-Loom Weavers; and the light fixtures, which were reproduced by Jefferson Art Lighting in Michigan. The furnishings themselves are authentic, down to the bed in which the poet died. Resisting the impulse to improve upon the decor, Cowley respected the spirit of the poet's meager possessions, many of which were castoffs, gifts from friends, or brought by Mary Oakes Davis, with whom he shared the house and who acted as his housekeeper.

Such faithful restorations usually give off the whiff of a shrine. This one, tucked away in unlovely Camden, gives you instead a distinct feeling of the poet in his time. Accounts of Whitman's funeral—a suitably boisterous affair with plenty of food and drink and lively music—describe the thousands of ordinary citizens who were allowed to walk through the house for a glimpse of the poet's life. Those who had read his poems may have been surprised to find that the man who located the core of reality in ecstasy, praise, and the voluptuousness of the body lived pretty much as they did. On the other hand, perhaps they were gratified.



MELTING POT Most of the meager possessions in the house Whitman called his "coop" or his "shanty" were gifts to the poet, such as the statue of Grover Cleveland in the parlor; the piano lamp, donated by his housekeeper, Mary Davis; and the portrait of a Dutch ancestor, over the mantel. The wallpapers were reproduced by Brunschwig & Fils.



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Have you been feeling mournful? Murderous? Jaded, disaffected, blue, blue-black, even? Well, maybe you're soaking in it. Black coffee mugs, black televisions, black leather sofas, black marbles in the bottom of your fishbowl. Black blinds, black sheets, black suits, black phones, black pots and pans, black halogen floor lamps, and black gold (Texas tea). Black Mercedes sedans, Black Pearls perfume from Liz Taylor, black Prada knapsacks, and even blackened swordfish.

With a dreary, sticky film of *noir* over everything, is it any wonder we have black thoughts? It's not pretty, this Cimmerian state of affairs. Who is responsible? To paraphrase the ancient Chinese proverb: Society prepares the crime; the decorator commits it.

As such, black's infiltration of the home was foreseeable, understandable, maybe even justifiable. After the insane pastels of the 1950s, the Day-Glo brights of the 1960s, and the earth tones of the 1970s, it was only a matter of time, and common sense, before things came screeching to a halt, and into the darkness we know so well, like a sleep mask for the home. "Black is often the big negation," says color consultant Eve Ashcraft, who uses black in very small doses in her work. "So it was perfect for that time."

With a dreary film of noir over everything, no wonder we have black thoughts

The time was the late 1970s and early 1980s, and black decor crept in through the interior ministrations of design maestros like Eric Bernard, Joe D'Urso, and Michael de Santis, as the perfect companion to the era's nihilistic, nightlife-crazed hedonism. Picture Halston smoking, Andy Warhol putting on a turtleneck, Yoko Ono singing, and color it in.

But the vogue for black outstripped those chic and decadent beginnings. Almost in the blink of an eye, the black leather sofa became the six-pack of the furniture world: a man's own cloud nine. Whereas a gentleman's rooms may have at one time reveled in wood paneling, duck prints, and a scholarly nude or two, the new bachelor pad comprised two colors, black and blackish. Why? Because it matched the stereo, which was to the modern man's home what the fireplace was to his grandfather's: the major source of heat.

Even the kitchen got tarred over, with black appliances, black china, and black Pirelli tiles. "It masculinized that room for the first time ever," Ashcraft says. "It really butched up the place. It wasn't an institutional white, and it certainly wasn't a decorator color."

And then it spread to the phone. "There was a time in the 1970s that if you still had a black phone, you really didn't know what was going on," says Leatrice Eiseman, director of the Pantone Color Institute in New



DARK ICONS From left: Pirelli rubber flooring; Andy Warhol; a bathroom by Eric Bernard; Richard Sapper's Tizio lamp; Halston; Yoko Ono.



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Jersey and the author of *Colors for Your Every Mood*. "But ten years later, if you had anything but a black phone, the same thing was true."

Black was soon identified not just with high technology, but with being au courant, curiously enveloping both ends of the political spectrum, from the black-tie Reagan White House to the black leather jackets of Act Up activists, from the dearth of optimism in the design community due to AIDS to the in-the-black highs of the junk-bond bull market.

SOUND LIKE A stretch? Ask around. "I've conducted word association studies with color for years," says Eiseman. "At one point in the early eighties people would respond to black invariably with 'mourning,' 'death,' and 'grief,' and occasionally 'sophistication.' But within just a few years' time, toward the end of the decade, I started getting more positive responses. The words I started hearing were 'classic,' 'expensive,' 'sophisticated,' and the most common, 'elegant.' So it did a complete flip-flop in a really brief time; it usually takes decades for responses to change like that."

If you ask me, black is the Switzerland of the color world: supposedly neutral, but these days heavily freighted with unpleasantness. So, all you *fashionistas* out there who think black is the new black, here's a news flash: Anything but black is the new black. People care about color so much, one study found, that a large percentage of car buyers would actually opt for a different make or model of car if it came in the color they wanted.

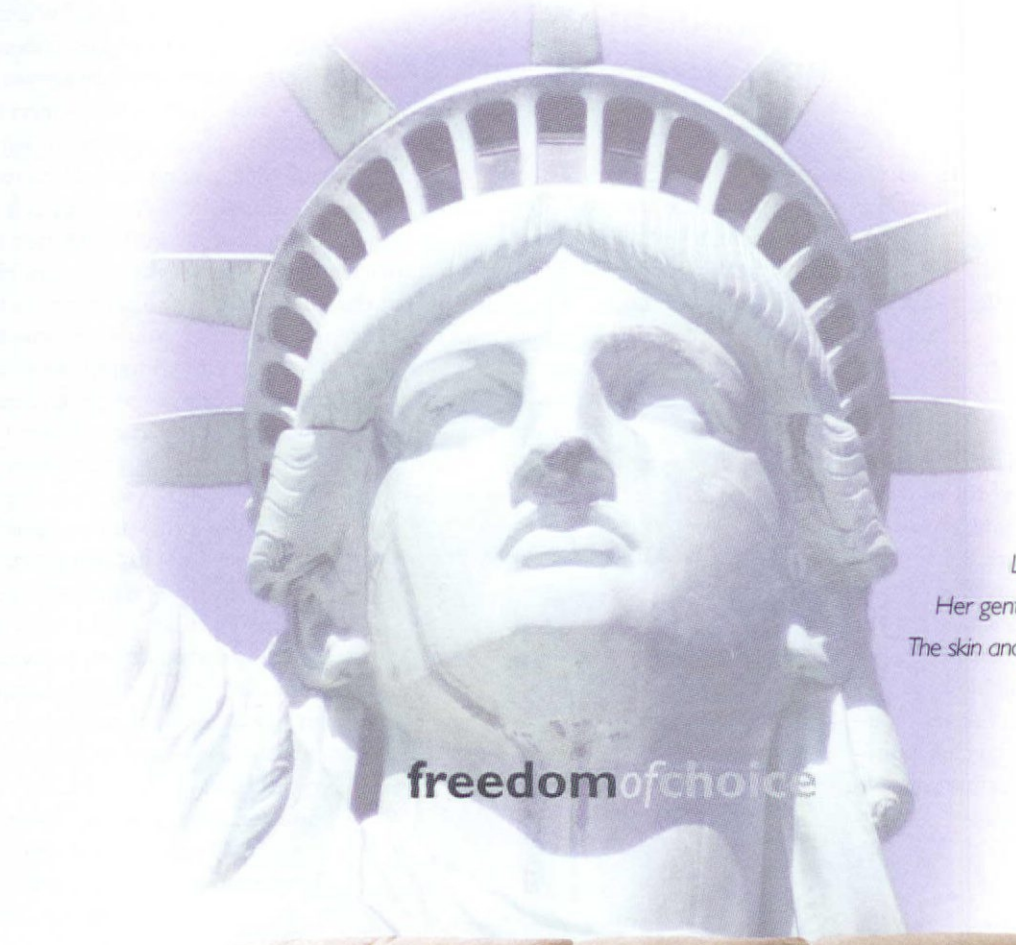
"Color is a very important consideration for people, right at the top of the list, and a lot of companies gloss over it," says Eiseman. "But the ones that take the time to do studies are surprised how important it is."

So, while the Dualit toaster came streaming into fashion yesterday in chrome, and the superfabulous KitchenAid mixer made a comeback in frosting white, today's must-have for every overpaid, design-happy caffeine addict is the FrancisFrancis! espresso machine, whose friendly little shape comes in almost every color of the rainbow. (I prefer the sky blue.) And of course, you can get your KitchenAid mixer and Dualit toaster in lovely new colors, too, to mix. (Why match? I'm thinking red and pale yellow, respectively.) Before long you'll probably be able to get them in the color of the moment, orange. But since that was the official color of the Y2K terrorist-attack/computer-meltdown anxiety, it's already kind of passé.

In 1810, Goethe wrote in his strange and unscientific phenomenological treatise *Theory of Colours* (in which the great writer rejected out of hand the concept that light and color travel in waves): "People of refinement avoid vivid colors in their dress and the objects that are about them, and seem inclined to banish them altogether from their presence." Those horrid vivid colors, he says, are the predilection of "savage nations, uneducated people, and children."

All I can say is that he's wrong.

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future returns

The years it takes for Brunello di Montalcino wines to come of age are the best investment

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—Michael Dibdin, *A Long Finish*

Perched at the peak of a steep, forbidding hill, the town of Montalcino towers over the surrounding Italian countryside. The same landscape that has proved so forbidding to centuries of would-be invaders has also fostered a certain amount of cultural isolation. In the '70s and '80s, the red wine known as Brunello di Montalcino achieved international renown, but its reputation has recently lagged somewhat in relation to other Tuscan wines. While the Antinori family and a slew of wealthy Milanese carpetbaggers were reviving the fortunes of Chianti and creating new stars, like Sassacaia in Bolgheri, the sometimes stubborn and long-lived Brunellos came to seem a little dowdy. Change has come slowly to this part of Tuscany. These earthy, masculine wines require patience, and perhaps a champion.

For better and for worse, the fortunes of Brunello di Montalcino are inextricably linked with the Biondi-Santi family. The wine was created in the 1880s by Ferruccio Biondi-Santi at Il Greppo, his family's estate. Ferruccio isolated a clone of the Sangiovese grape called Sangiovese Grosso, or Brunello, after the darkness of its skin when ripe. At the time, the region was best known for sweet whites made from the Moscato grape. (The local reds were light, spritzy beverages that weren't meant to last beyond the succeeding vintage.) Ferruccio created a new style of full-bodied red wine, using the Sangiovese Grosso grape that he aged in wood casks.

As this wine started to attract attention—and high prices—Ferruccio's neighbors began to imitate his practices. Almost 80 years later, when Italy codified regional wine making methods in 1963, the laws governing Brunello di Montalcino followed Biondi-Santi's techniques. Among the most restrictive in Italy, the regulations require five years of aging before release (six years for the *riservas*). The high acidity of the Sangiovese Grosso grape makes further aging almost imperative, unless you plan to dump the wine in your car battery. The glory of Brunello is that it improves and develops complexity for years; Ferruccio's 1888 vintage has continued to astound those lucky enough to have tasted it in recent decades. The 1955 Riserva is also legendary, earning a spot on *Wine Spectator*'s Top Ten Wines of the Century list. And I can personally confirm that the 1964 is sensational—and still developing.

Ferruccio's grandson Franco presides over Il Greppo today. A slim, elegant aristocrat who was wearing a beautiful single-breasted khaki suit when I met him at his villa one summer day in 1997, he is not a man who believes in instant gratification or in change for its own sake (or, some would say, for any other sake). There is no stainless steel or new oak in the cellar at Il Greppo. "I don't trust the new technology," he says. "I don't know what it will yield in thirty years." He is as proud of the old cement fermentation tanks as he is of the vast library of dusty bottles that go back to the nineteenth century. And he is frugal enough to return the leftover wine in our tasting glasses to the old oak barrels from which it had just been drawn. Franco is also proud of his north-facing vineyards, which further accentuate the high acidity of the Sangiovese grape. (Many critics believe that in less than perfect vintages, Biondi-Santi's wines are acidic to a fault.) And while he doesn't name any names, he dismisses the potential of the vineyards on the south side of Montalcino.





A wonderfully light-filled kitchen room with a vualted, beamed ceiling and a mix of Wm Ohs 'French Country' and 'Provençal' style cabinetry. *Some details: Grey-black, patterned granite used alike for countertops and specially fabricated Farmhouse corner sink. Forged iron handles (one shown) used to open hidden refrigerator/freezer combos. A "Limestone" Hood with stone-like corbels presides over the entire assembly and is artfully enhanced beneath with a shallow, tiled niche over a handsome French-made commerical cooker.*

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uncorked

Angelo Gaja is the new kid in town, having purchased, some five years ago, a vineyard on—you guessed it—the south side of town. Gaja is the man who made Barbaresco famous, the hyperactive perfectionist who introduced new French oak *barriques* to Italian grapes (not to mention sticker shock to those who thought of Italian wines as cheap). And he may be the man who brings Brunello di Montalcino into the new millennium.

Gaja chose the estate of Pieve Santa Restituta in part because of his admiration for the wines of Gianfranco Soldera, another carpetbagger, who produces tiny amounts of rich, expensive, and relatively voluptuous Brunello at his neighboring Case Basse estate. If Gaja's Barbarescos are any indication, his 1995 Brunellos—the first great vintage over which he had full control—will almost certainly create new admirers for the region, even as its superripe, heavily oaked style will annoy traditionalists like Biondi-Santi. These wines should develop for years, but will be drinkable far sooner than Biondi-Santi's, whose 1995 vintage should be coming around about the time my five-year-old twins start collecting Social Security. As austere as Gaja's young wines can seem, they are positively voluptuous by comparison.

ARTIST SANDRO CHIA is another recent arrival who is helping to define the evolving style of Brunello. When he bought the derelict medieval fortress of Castello Romitorio in the early '80s, Chia decided to cultivate some of the prime vineyard land that came with it. "The locals thought I was crazy, spending what I did on my vineyards," he says, reflecting the fact that this is still largely a region of small farmer/winegrowers. "I went to the local wine store with a friend and listened as the owner described the crazy artist on the hill and his lavish ways with money." Chia's first vintages, produced by former Biondi-Santi consultant Carlo Vittori, are extremely promising—the old-style Brunello power finessed by the practical magic of new technology.

It has become fashionable in the wine press to complain about the prices of Brunello ($45 and up, for regular bottlings; and $75 and up, for the *riservas*). Brunello has always been expensive partly because it has a proven ability to improve over time—something that cannot be said of some of the new Super Tuscans or California cabernets, which sell for upward of $100 a bottle. Unfortunately, many Brunellos are consumed in restaurants shortly after release. This is called infanticide. It's not against the law but it should be. A good Brunello should never be consumed before its tenth birthday. If you want instant gratification try Rosso di Montalcino, a far more affordable version ($15 to $35), which is released sooner and is generally ready to drink on release. This is a great time to discover the wines of Montalcino. The 1995 Brunellos—the first great vintage since 1990—have just been released. Drink the terrific 1997 Rossos while you wait for the 1995 Brunellos to blossom.

THE OENO FILE

The following hard-to-find Brunellos from the great 1990 vintage are just reaching maturity. Tasting notes on these wines should reflect the future of the just released 1995s. Buy them now and wait.

1990 SOLDERA CASE BASSE BRUNELLO DI MONTALCINO A baroque masterpiece, this wine exudes tobacco, cedar, and mushrooms from across the room. Rich, silky, and decadent.

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past perfect

by véronique vienne



april 1958

THIS FANTASY Easter production, staged in 1958 by *House & Garden,* captures the last gasp of an era that treated children as little adults and birthday parties as an opportunity for them to exercise the rudiments of social poise and grace. Though there is a hint of mischievousness in the air, no one is challenging the assumption that this is an opportunity for children to show off their good manners.

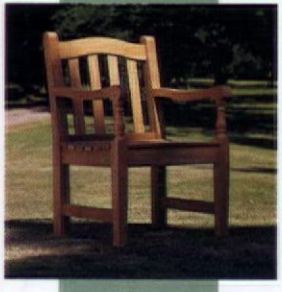
Under the spell of Hollywood's latest wide-screen musicals (*Gigi*, with its famous theme song, "Thank Heaven for Little Girls," was released the same year), parents tried to turn birthday celebrations for their little Billys and Ann Maries into choreographed affairs worthy of Leslie Caron. In this photograph, the children look as if they are waiting for their cue to break into a musical number.

The next few years, however, would see a dramatic change in children's conduct, as made plain by such movies as *Please Don't Eat the Daisies,* released in 1960. Picture-perfect children were banished from the screen, replaced by scores of endearing brats who threw grown-ups into a dither trying to placate their whims. Read carefully, though, the story accompanying this illustration presaged this shift away from an adult-centric view of the world. It was published under the headline "How to give parties the *children* will like."

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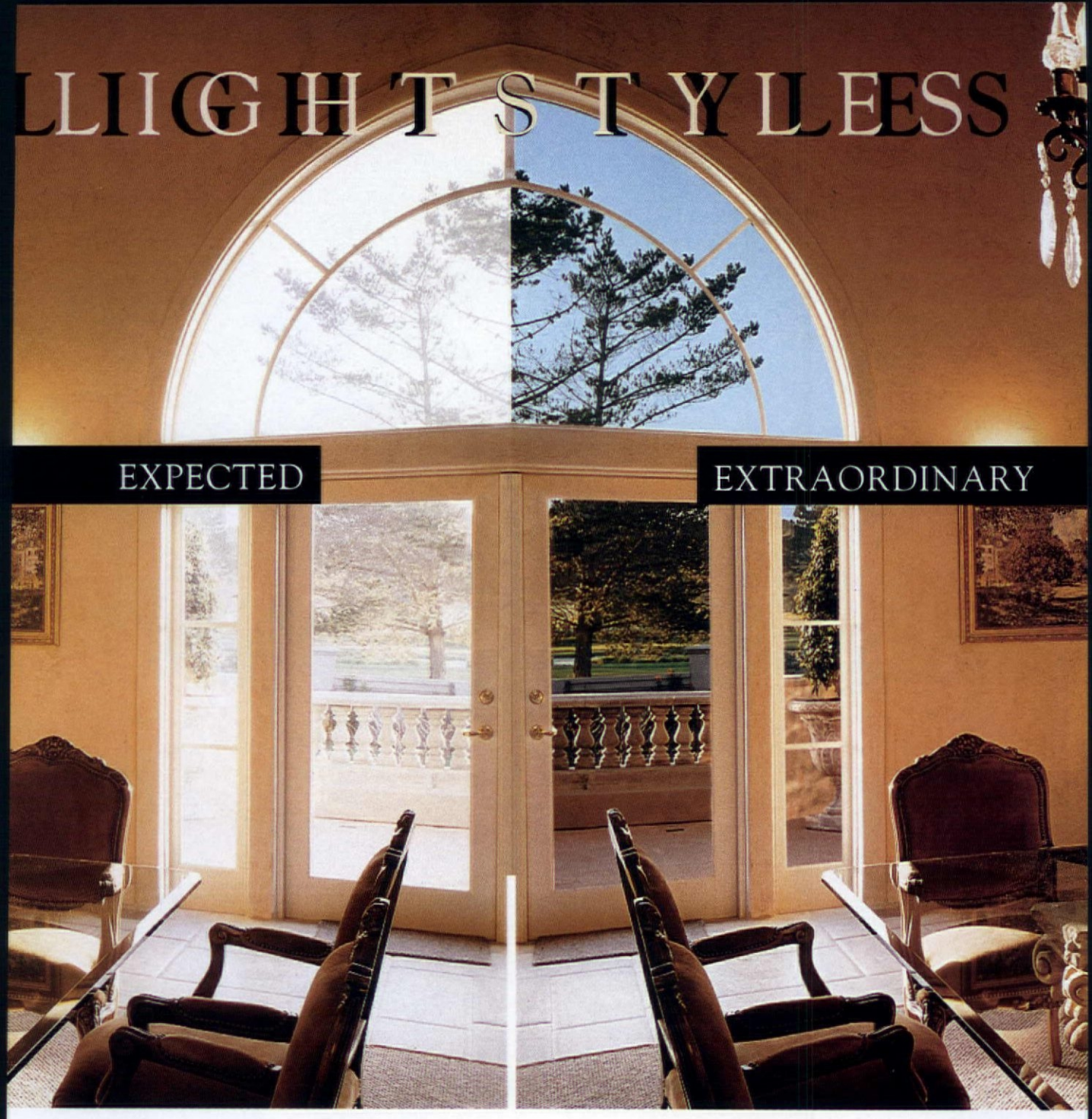
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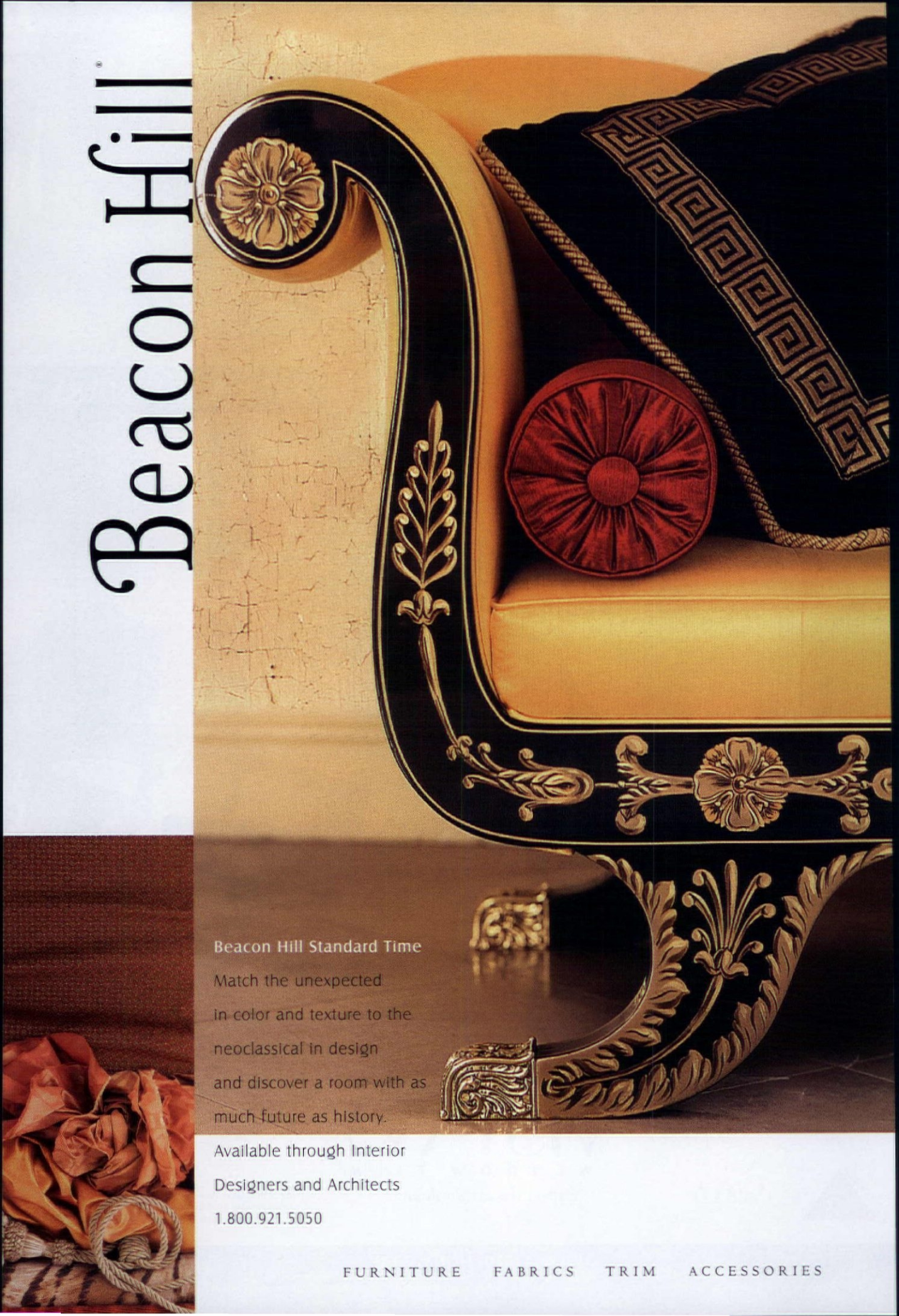
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In clothes or furnishings, color alters character. A vivid blue transforms homey quilted upholstery and a handcrafted rug into the stuff of fantasy.



In a grand Manhattan apartment, interior designers William Diamond and Anthony Baratt reinvent the country-house look with vivid color

BY SUZANNE SLESIN

PHOTOGRAPHED BY MELANIE ACEVEDO

STYLED BY BARBARA KURGAN

THE GALLERYLIKE foyer features what may be the world's longest braided rug. Measuring 54 feet by 10 feet, it was made by Jan Jurta of the Country Braid House in Tilton, NH. THE ANTIQUE wing chairs, above and, in the breakfast room, opposite, are covered in a custom wool ingrain fabric. The sunflower-patterned linen on the wall is from Cowtan & Tout.

up country







WHEN NEW YORK–BASED interior designer William Diamond and his business partner of 19 years, Anthony Baratta, first saw the Manhattan apartment, they were uncharacteristically speechless. First there was its size: 11,000 square feet. "There are duplexes and triplexes that are bigger," Diamond says of the apartment, which crowns one of the Upper East Side's most prestigious prewar buildings and was originally owned by financier Vincent Astor, "but this is the largest one on a single floor that we know about."

And then there was the decor. "It was all done in space-age modern," says Diamond, with acres of white walls, an all-black foyer, steel doors, monumental works of art, and—horror of horrors—"not one fireplace!"

All in all, it was exactly the sort of spare, monochromatic interior that provokes shudders from the two designers, whose stock-in-trade has been a multilayered, vividly colorful, detailed-to-the-inch style that takes the traditional country look to new heights. "The mix of pattern and color is what we feel decorating is about," says Diamond, who, looking to such icons as Sister Parish, Madeleine Castaing, and Michael Taylor as his heroes, rarely leaves a surface unpainted, or a pillow unembroidered. Baratta, who specializes in architectural ornament, is, like his partner, unabashedly proud of what the two do, and sees the exuberance of their style as a response to the sober '90s. "That decade was about the fear of decorating," says Baratta. "Decorating was pejorative." And that, he adds, "was upsetting."

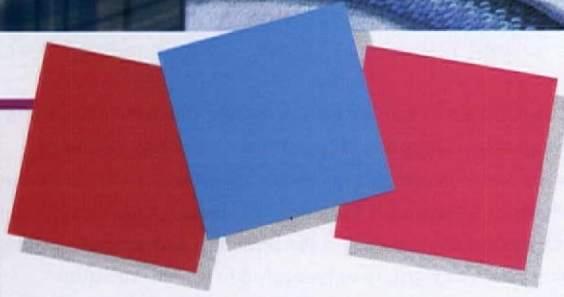
Upsetting maybe, but not deterring. The designers enthusiastically seized the chance to turn the huge, unadorned apartment into what they call an "American fantasy"—a multihued, deeply textured extravaganza. "We saw the place as a big country house in the sky," says Baratta. And if, to some, a folksy sensibility seems a surprise in a Manhattan high-rise, Diamond replies, "all great decorating has an element of unexpectedness."

While the overall feel of the apartment is one of a luxe, oh-so-American, folk-art-filled country house, the intense color palette has never been seen down on the farm. "They allowed us to be our creative best," Baratta says of the team's clients, a young couple with three children, who had collected a cache of works by Wyeth—both Jamie and Andrew. But livability was a key factor for the family, and Baratta wanted to show that "even really large rooms can have a homey quality."

He devised intricate moldings—many handmade—that

BLUE IS CELEBRATED IN THE LIVING ROOM, where the walls are covered in a Clarence House floral linen. *Fog Bound Island,* by Jamie Wyeth, hangs above an antique mantel acquired from Francis J. Purcell, a Philadelphia dealer. A Diamond Baratta–designed plaid covers the armchair and ottoman, while the wing chair, at right, is upholstered in an antique quilt found through the Midwest Quilt Exchange in Columbus, OH.





eye-catching

The color scheme is one that commands attention. Blue is supposed to diminish appetite, but when it is paired with red, as it often is here, the combination draws one in. Oddly enough, the use of several different patterns keeps the color combinations from being hard to look at, as does the calming influence of white. —Bride M. Whelan



LAYERED, PATTERN-ON-PATTERN decorating reaches its zenith in a corner of the living room, opposite page. An extraordinary antique quilt hangs above the sofa, which is upholstered in a handwoven wool windowpane fabric, embroidered with bouquets. A painted antique trunk stands in for a coffee table. **THE UNIQUE RUG** in the living room, this page, is made up of braided circles that surround hooked wool medallions, which are based on Delft tile motifs and botanical prints.





create curves and niches along the walls and frame the doors. Instead of highlighting the moldings in the usual white paint, they chose two or three shades of blue and green. "We saw it as a fifties sensibility applied to an eighteenth-century interior," says Baratta. The details changed the atmosphere of the space immediately. As Baratta notes proudly, "In this day and age, anything can be done with moldings."

That, plus lots of shopping. In Savannah and Philadelphia, the designers ferreted out vintage mantelpieces for the fireplaces that had been plastered over behind the walls. From shops and markets in London, Tennessee, Connecticut, Massachusetts, California, and Maine, they gleaned rugs, quilts, trunks, and side tables. Once the fireplaces were reopened, plans were made to upholster, paint, or stencil most of the walls—and some of the floors—of the generously proportioned rooms. Custom rugs and fabrics were designed and ordered. "We did 'WASP decorating,' but in a more graphic way," says Diamond. As Baratta puts it: "We pumped up the volume."

TO ACCOMMODATE the unusually long, 60-foot gallerylike foyer, the designers commissioned Tilton, New Hampshire–based rug weaver Jan Jurta to make what may well be the world's longest braided runner. "She had to make it in a school gymnasium," says Diamond. For other rooms, the two designers created rugs in startlingly original tartans and plaids. Woven in acidlike hues, in novel combinations, the patterns might suit a particularly flamboyant Scottish clan. But the living room carpet is the virtuoso performance of the apartment. Baratta's design, the blue-shaded rug combines braided circles with hooked pictorial medallions—a technique, to the designers' knowledge, never used before.

By contrast, there is the red family room, with its overscale sofas covered in a custom-designed fabric depicting squirrels and birds. "It's meant to seem as if you went out in your yard and looked up into the trees," says Diamond, who also designed a rug for the room that depicts lions, deer, and wild birds. "Animals are her passion," he says of his client. "But she won't constrain any animal. She feels every creature should be set free."

And clearly, she felt that same way about letting the imaginative powers of her designers take flight.

THE DECORATIVE EFFECTS are intensified by the view from one room into the next. In the breakfast room, top left, reproduction chairs from Barton Sharp, NYC, sit at an antique table. The Osborne & Little fabric Thanksgiving was used for the seat pads and lambrequins. IN THE LIBRARY, left, *Iris at Sea*, by Jamie Wyeth, anchors the wall above a sofa, designed by Diamond Baratta and upholstered in a custom-made quilted plaid-and-check flannel. The wool tartan draperies were designed by Diamond Baratta. VIEWS OF NORTH AMERICA, a hand-blocked wallpaper by Zuber & Cie, opposite page, makes a scenic backdrop for a dining room wall. The wing chair at the head of the table is covered in red felt from Unika Vaev. The pillow is made from an antique needlepoint. The brass chandelier with vintage paper shades, one of two in the room, is from Price Glover, NYC. Sources, see back of book.


1893

trade secrets



With their love of traditional American crafts, their ingenuity, and their willingness to work hard, William Diamond and Anthony Baratta might be considered downright patriotic. For this project, they created dozens of animal and floral designs for prints, hooked rugs, woven fabrics, and embroidery. They also came up with original plaids, selected folk art and antiques, and then skillfully layered pattern and color in palettes of bold primaries and soft pastels. Most of the fabrics are custom-made by hand; their rugs iterate homespun forms in ambitious new ways. "We reinvent the wheel each time," says Diamond. "But that's what we like to do." — SABINE ROTHMAN

▸animal magnetism

TO MAKE THE LARGE family room feel cozy, Diamond and Baratta chose draperies of Unika Vaev's red felt, and designed a dark tartan for the walls and a hooked rug depicting wild animals. The sofa is covered in a custom-made cotton, with images of squirrels and birds suggested by 19th-century prints. Custom design is a joint effort. Baratta makes early sketches, then he and Diamond collect images from many sources. Using a photocopier, they play with shapes and scale, then create a collage that artist David Cohn repaints as one cohesive pattern.





◂singing the blues

FOR ALL THE HOMESPUN charm of the riotous blue living room, each custom-made element, such as the tartan and calico patchwork, has a complexity all its own. The handwoven and -embroidered wool sofa fabric took a year to produce. The Scotch ingrain wool with images of Colonial houses was inspired by 19th-century coverlets. Baratta's sketch, far left, was the first step in the creation of the ingenious rug that combines hooked and braided sections.

▸ highland fling

THOUGH THEIR CLIENTS wanted a delicate touch in the bedroom, the designers weren't about to abandon pattern and color. They covered the walls in Petit Flora, a cotton-and-linen fabric with hand embroidery (which was ordered, of course, in a custom color) from Chelsea Editions, and created a pink tartan for the draperies. A.M. Collections made the floral wall-to-wall rug, also designed by Diamond Baratta.





◂ finding a niche

IN THE FEMININE bathroom for the woman of the house, a Kohler sink was inset prettily into an antique English dressing table. Custom architectural moldings make an elegant niche for a Waterworks bathtub. (Similar moldings are available through Architectural Paneling, NYC.) Artist David Cohn stenciled the floor with a Diamond Baratta design of ferns, butterflies, and dragonflies.

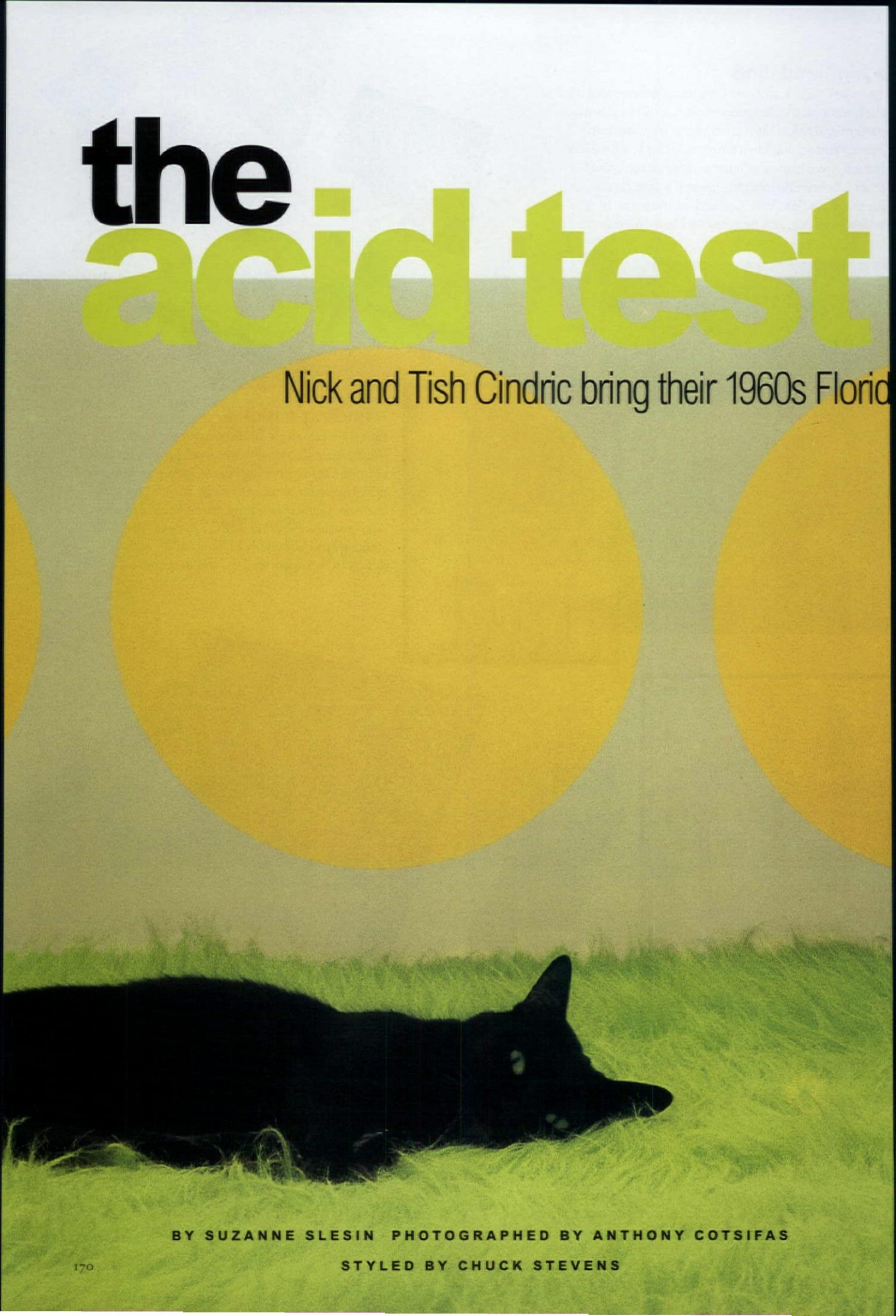


▸ hooked on folksiness

DIAMOND BARATTA'S DEBT to folk art is clearest in the dining room, where a hooked rug creates a sense of tradition on a grand scale. *American Hooked and Sewn Rugs: Folk Art Underfoot,* by Joel and Kate Kopp (University of New Mexico Press, 1995), became the designers' bible. Another novel tartan complements Zuber & Cie's Views of North America wallpaper. Needlepoint lambrequins and seat covers were made in Portugal to Diamond Baratta's design. Sources, see back of book.

the acid test

Nick and Tish Cindric bring their 1960s Florid



BY SUZANNE SLESIN PHOTOGRAPHED BY ANTHONY COTSIFAS

STYLED BY CHUCK STEVENS



COCO, TISH AND NICK CINDRIC'S black cat, adds to the graphic punch of the master bedroom. The bedspread is made of fake monkey fur; the birch headboard, with its big yellow dots, was made by one of Nick's companies, BC Concepts, Fort Lauderdale, FL. The white plastic Boby cart used as a bedside table is a vintage Joe Colombo design.

house up to the minute



As soon as Nick Cindric peeked through the window of the early modernist house in Fort Lauderdale and caught a glimpse of the kitchen, he knew he had found the place that he and his wife, Tish, were looking for. Once inside, the couple—he is a contemporary-art dealer, she is a photo stylist—who had recently moved to Florida from Santa Fe, marveled at the large center room of the 1960 model house, thought to be by Charles Markel, a Miami architect. "A bunch of little rooms was not what we wanted," says Nick. "We needed a big space to show our collections of modern art and midcentury furniture."

With the exception of their having to add under-the-counter lighting and stainless-steel feet to the cabinets, the kitchen was the one room that needed no changes. "We bought the house from its original owners," says Nick, "and the kitchen was intact." Visitors, say the couple, "go nuts" over the galley kitchen, with its 45-degree-angled cabinets.

For the Cindrics, the house became, as Nick says, their "hotbed of experimentation." He constantly moves things around, and thinks that making dramatic changes in the colors of the walls is both exhilarating and relaxing. "We *like* color," says Tish. "We're simply not beige people. I don't wear taupe, but do wear lime green, ice blue, black, and white."

So do the furnishings. In the living room, the 1960s pitlike seating by Marco Zanuso that the couple found in St. Petersburg (it came from a bank in Fort Myers) retains its original bright orange upholstery. "The fact that the color was original was particularly appealing," says Nick. "The fabric nails the time period and its sensibility." The fact that the pieces had come from a bank was also a godsend. "People were not eating on them, so they lasted," Nick says. A tubular chrome shelving unit set against a bright blue, yellow, and green wall adds the sort of colorful punctuation that the Cindrics are drawn to. Yet, instead of being retro, the house has a distinctly up-to-the-minute look. "It's a hybrid," says Nick. "How can we not be influenced by today? We live in the year 2000, not the fifties or sixties."

This might also explain the graphic look of the master bedroom, where Nick painted on the headboard a series of large, taxi-yellow circles, using a rubberlike paint. The effect is even more dramatic when the bed is paired with its lime-green bedcover, made of fake monkey fur. There was nothing accidental there. "I had it in my mind to have such a thing, but it was impossible to find the fabric," Tish says. How did they succeed? "We found it on the Internet," she says. Nothing could be more up-to-date than that.



FLORAL JUNGLE BUGS, **a 1995 painting by Kenny Scharf, gives vintage furnishings such as the Marco Zanuso low chairs in the living room, opposite page, a contemporary edge. The acrylic Envelope coffee table is a copy of a 1948 Wendell Lovett design. THE SWAN CHAIRS, by Arne Jacobsen, this page, are from Senzatempo, Miami. The chrome shelving unit is a 1970s piece by Tricom.**



THE ICONIC BLUE TIFFANY'S BOX inspired the wall color in the dining room, this page. The Cindrics designed the birch Surfboard table. The chrome DKR-2 chairs are by Charles and Ray Eames for Herman Miller. BANDIT SNOOZES IN the still intact kitchen designed by architect Charles Markel in 1960. Sources, see back of book.





going places

The dominant colors in this house—yellow, acid green, and Tiffany blue—combine to denote movement, which is appropriate for a new version of '60s and '70s design. The Cindrics, too, are always on the move, frequently changing their interiors and employing colors that reflect their sense of decorating as a permanent adventure. For all its edginess, the color scheme is easy to look at. —B.M.W.



saturation point

Rich, burnished tones give a warm, cocoonlike feel to a Manhattan apartment whose owner is home only at night

WRITTEN BY CATHLEEN MEDWICK

PHOTOGRAPHED BY DANA GALLAGHER PRODUCED BY CAROLINA IRVING



LACQUER MEETS LEATHER in a neoclassical living room, where the walls, painted to match an Hermès appointment book, create a glossy backdrop for a brown-leather-covered George III gilded settee. Two 1940s Louis XVI–style slipper chairs retain their Russian leather upholstery. Pattern is introduced via accent pillows in Cosimo fabric by Quadrille, NYC; gilded bronze Japanese drum tables; and herringbone coco matting from Carpet Innovations, NY. A bust of Mars flanked by antelope horns from John Rosselli International, NYC, and 19th-century urns are cool touches.

YOU WOULDN'T WANT to spend an afternoon in John S. Knott's East Side, New York City, apartment—you'd want to burrow in for the night. These warm-toned, sultry, sensuously decorated rooms are not at their best in daylight. Like certain women—say, in a novel by Colette—they virtually glow in the dark.

"I'm here only at night," explains Knott, the president of Quadrille Wallpapers and Fabrics, Inc. So he used warm, burnished colors, uplighting, and an eclectic mix of neoclassical furnishings to create an atmosphere reminiscent of nineteenth-century Paris. "The whole place is very moody," he says with evident delight. "It keeps you in a cocoonlike state."

When Knott first saw the one-bedroom apartment, it was a wreck—a shattered beauty with great bones. But he was charmed by the elegantly proportioned living room, with its high ceiling and generous bay window. He had the woodwork stripped and found it was African mahogany. Painter Julius Zsikla then lacquered the walls in a color (inspired by an Hermès appointment book) that Knott calls saddle leather. "The real key to the apartment is the lacquered walls," he says. They create a luminous backdrop for pieces like the George III gilded settee, upholstered in rich brown leather.

A sofa covered in a medieval pattern of red and gold satin and chenille damask from Quadrille neatly bisects the room. If a visitor sits down, she can admire the objects grouped on the mantel, including a bust of Mars with a sphinx perched on his helmet—part of Knott's collection of souvenirs of the grand tour. A nineteenth-century traveler just back from Rome or Herculaneum might have pulled up a neoclassical armchair and taken tea at the round table. Its centerpiece is a marble brazier filled with (of all things) magnolia leaves.

Sensory pleasure, and surprise, were key to every fin de siècle interior. Knott achieves such effects through pleasing juxtapositions of color and pattern—the geometrics of a pair of gilded bronze Japanese drum tables against multicolored herringbone coco matting—and by the introduction of unexpected elements. An elaborate eighteenth-century Venetian console table supports a huge contemporary flower-like painting. The effect is monolithic, modern, until the visitor peers at the surface and sees that it is made of densely scripted writings from the Rosetta stone.

Refreshed by discovery, the visitor brushes aside the giant palm leaves in the doorway to move to the bedroom, with its graceful sleigh bed. A ceiling print of yellow medallions on a blue background is an inspired mismatch to orangey-olivey striped Turkestan fabric from Quadrille on the walls, which are hung with engravings of decorative details from nineteenth-century French interiors. Does Knott delight in these outlandish innovations of Parisian designers? But of course!



THE CLASSICALLY PROPORTIONED living room—bisected by a sofa clad in Courtesan, a satin-and-chenille damask from Quadrille—is a study in perfect symmetry. The sofa, overhung with a tôle chandelier, is backed by a 19th-century mechanical table from Pagoda in Hudson, NY. A silk and viscose damask by Quadrille covers the table in the bay window; the neoclassical German armchairs are from Arenskjold Art in Hudson. A silk tiger fabric on an ottoman and a Tramp art wooden pyramid provide hints of exoticism.


The Chinese Pavilion



ECLECTIC FANTASY furnishings in the living room include an 18th-century Venetian gilded console; a modestly clad 19th-century plaster torso; an image of the Rosetta stone by Simrel Achenbach; a Moroccan wall sconce; and an Asian lacquered box from Pagoda. **IN THE BEDROOM,** opposite page, a lyrical 19th-century American Phyfe & Sons sleigh bed from Frank & Jacqueline Donegan Antiques in Hudson, NY, is clothed in La Scala and Shangri-la, both from Quadrille. A collection of 19th-century engravings of decorative details hangs on walls arrayed in Turkestan fabric from Quadrille. Sources, see back of book.



a warm embrace

The presence of orange—among the most comforting and gregarious of colors—creates a welcoming atmosphere in this apartment and helps to warm up a symmetrical and highly formal space. Although orange appears in its own guise in the upholstered chairs and on the walls, it is also felt in the gold tones of the wood and in objects such as the gilded bronze Japanese drum tables. Blue-green is the complement of orange, and its appearance as an accent, especially in the carpet, reinforces the congenial mood of the space. —B.M.W.



THE FRONT OF THE HOUSE, opposite page, has the traditional muteness of an almost blank wall, except for the front door, where the primary hues express what González de León calls his "homage to the Suprematist artists of the early 1920s." The front door leads to a short flight of steps, this page, up to the main level of the house. The floors inside and out are made of sandstone pavers.

inner sanctum

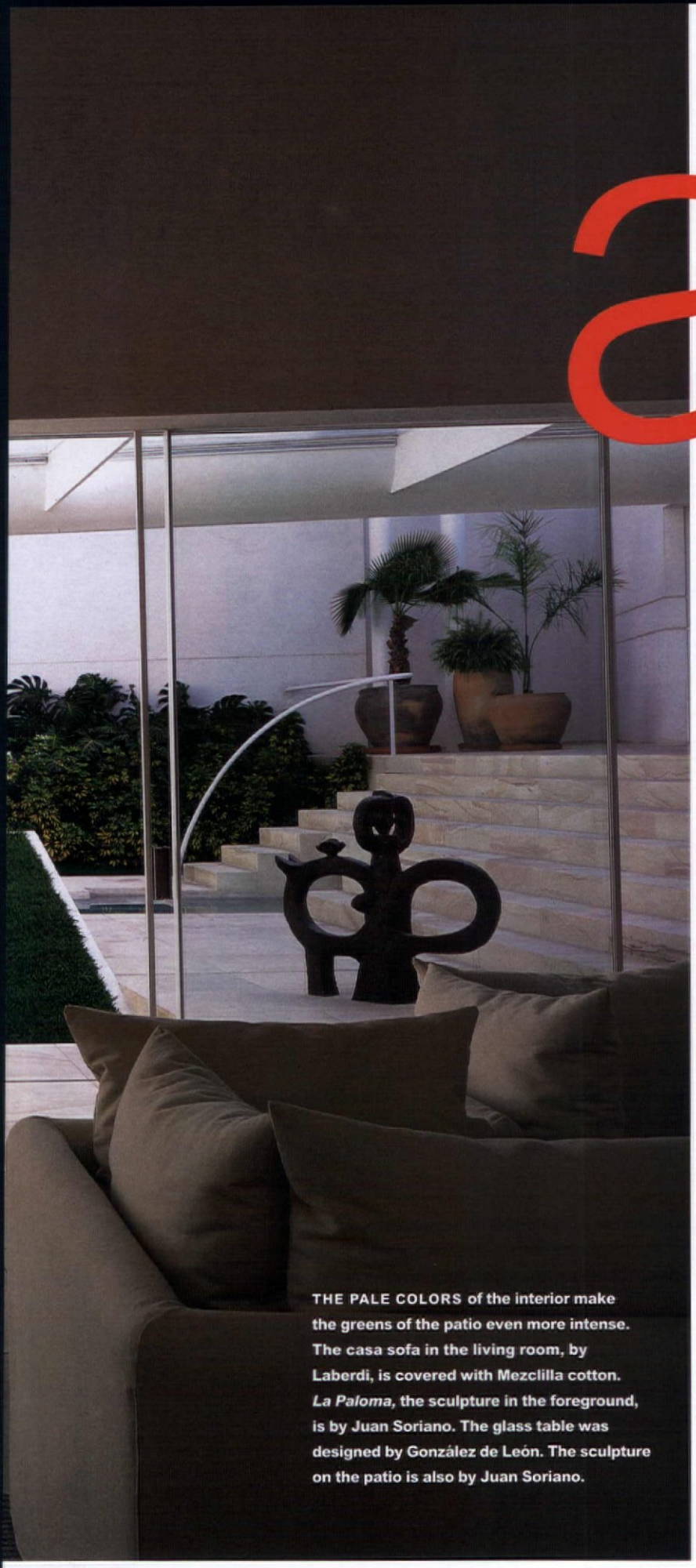
Architect González de León has given Mexico City's traditional patio house a modernist interpretation

WRITTEN BY JOHN MORRIS DIXON PHOTOGRAPHED BY TODD EBERLE

PRODUCED BY ILENE ROTHSCHILD STYLED BY MICHAEL REYNOLDS

The greens of the few carefully placed plantings acquire an almost surrealistic intensity





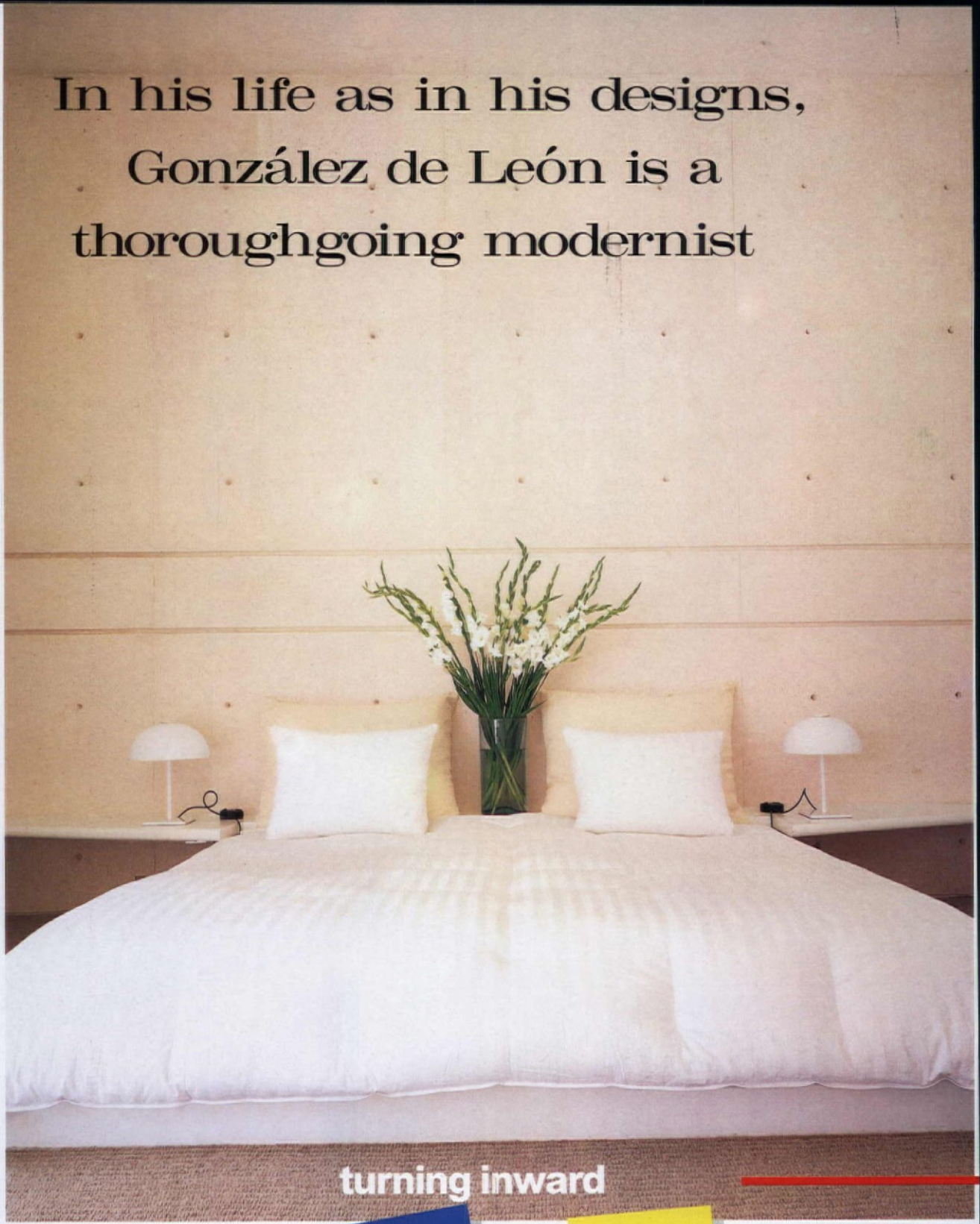
THE PALE COLORS of the interior make the greens of the patio even more intense. The casa sofa in the living room, by Laberdi, is covered with Mezclilla cotton. *La Paloma,* the sculpture in the foreground, is by Juan Soriano. The glass table was designed by González de León. The sculpture on the patio is also by Juan Soriano.

ARCHITECT TEODORO González de León usually builds large. A cosmopolitan man accustomed to dealing with developers and major institutions, he is responsible for such recent Mexico City landmarks as the Arcos office tower and the music school at the city's new national conservatory, Ciudad de las Artes. But his best work is hidden behind a subdued street wall in a quiet center-city neighborhood. Here González de León has married the environmental virtues of a traditional patio house with the clean architectural forms dear to a dedicated modernist.

In designing a house for himself, González de León borrowed the traditional concept of rooms wrapped around an internal court, because he welcomes the privacy, the insulation from street noise, and the way the patio modulates sunlight. But when you look into his patio, you see no nostalgic pastel walls or carved wood details. Instead you see what the architect calls "a complex assemblage of primary volumes." He generates his designs out of geometric forms—squares, triangles, circles, cubes, and cylinders—and he makes their surfaces white or near white to intensify the effect of light and shadow. Seen against pristine concrete walls and pale sandstone paving, the greens of the few carefully placed plantings acquire an almost surrealistic intensity.

What is most inventive here is the way the architect places his "primary volumes" at slight angles, to make his entire indoor/outdoor domain seem much larger than its 75-by-90-foot dimensions. Viewed from the living room, the patio appears to expand between splayed walls toward an improbably long far wall. Geometric elements are placed strategically along the patio—a low cylinder planted with flowers on one side, a pyramid of stairs on the other, and in the center a tilted rectangle of grass that "represents greenery in an abstract

In his life as in his designs, González de León is a thoroughgoing modernist



turning inward



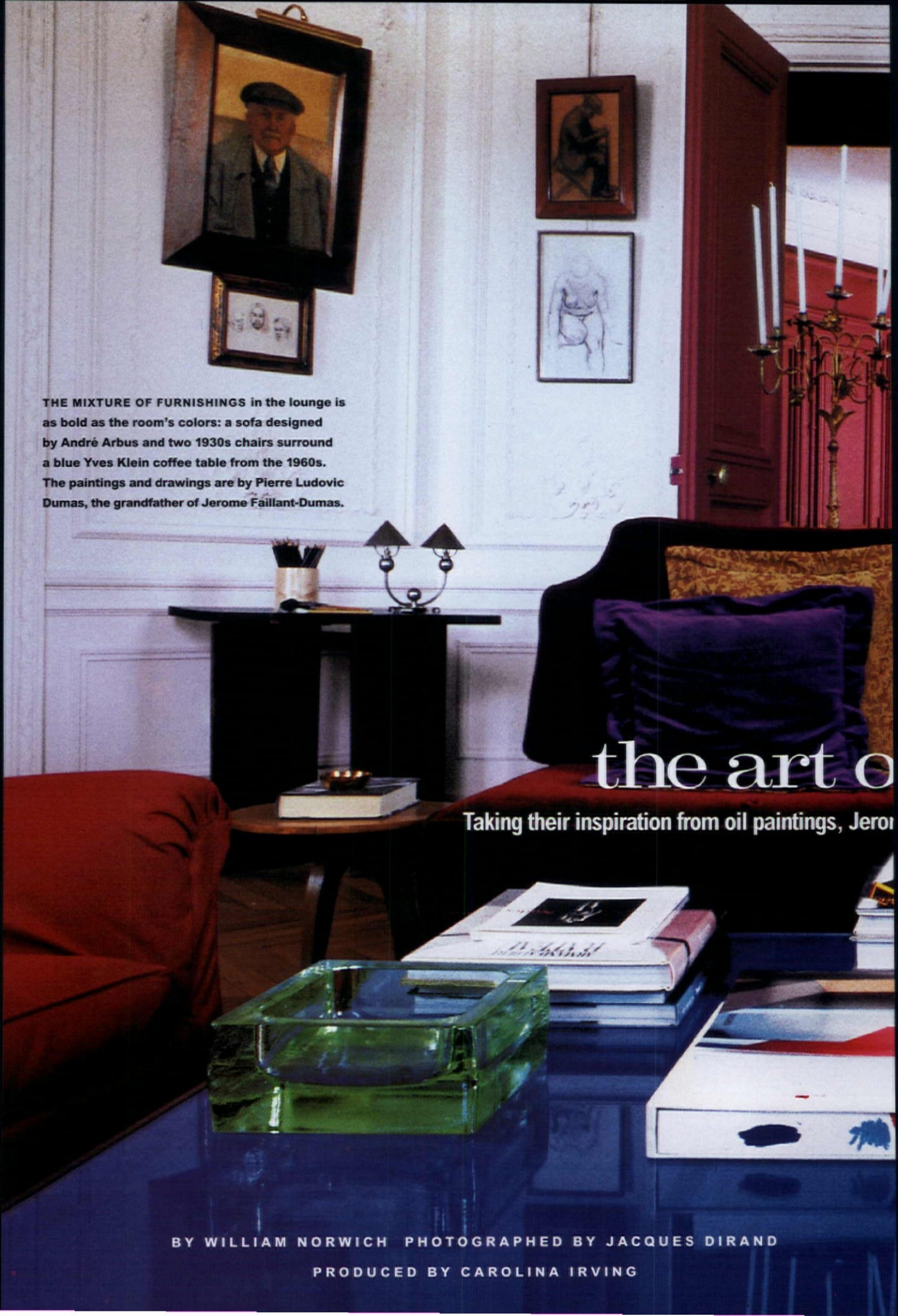
Bold primary colors at the entrance to this city house, pages 182-189, are powerful and welcoming. They make a congenial statement to the public at large. The pale hues of the interior, by contrast, create an atmosphere of privacy and silence, issues that were much on the architect's mind when he decided to resurrect the inner courtyard of a traditional Mexico City patio house and wrap his rooms around it. —B.M.W.

way," according to González de León.

While the angles visually enlarge the major patio, they also enhance the little back garden that the architect has introduced on the far side of the main living space—a feature not found in traditional patio houses. This sliver of green provides an intimate vista from the dining room, its sides converging to make the far wall look more distant *(Cont. on page 216)*



CIRCULAR SKYLIGHTS ILLUMINATE the bedroom wing, opposite page. The bed has a white lacquered wooden base designed by Teodoro González de León. The lamps are a González de León design, made by Starco. The architect spends a great deal of his time painting and reading in his studio, this page. Sources, see back of book.



THE MIXTURE OF FURNISHINGS in the lounge is as bold as the room's colors: a sofa designed by André Arbus and two 1930s chairs surround a blue Yves Klein coffee table from the 1960s. The paintings and drawings are by Pierre Ludovic Dumas, the grandfather of Jerome Faillant-Dumas.

the art o

Taking their inspiration from oil paintings, Jero

BY WILLIAM NORWICH PHOTOGRAPHED BY JACQUES DIRAND

PRODUCED BY CAROLINA IRVING



composition

l Ann Faillant-Dumas color their Paris apartment in bold strokes



WHEN JEROME Faillant-Dumas sees red, no one worries or leaves the room. A creative consultant for Yves Saint Laurent perfumes and By Terry cosmetics, he comes from a family richly appreciative of art. So, reds, particularly the red that Faillant-Dumas has mixed for his apartment in the 7th arrondissement in Paris, and even his surprising greens and purples, are a wonderful thing. It just has to be the right color, that's all.

"The reds for which I am passionate," Faillant-Dumas exclaims, in articulating his palette of refined tones and hues, "are red Visconti colors: a red that is more pink than burgundy; a dark red with a blond powder in it, so it is deep but never flashy."

"Good taste, bad taste," the energetic Faillant-Dumas announces as he shows a guest the apartment, "is a stupid conversation. Decorating is all about preference: what you feel; what you like. For me, decorating is more about fantasy



ALTHOUGH THE COLORS are majestic, the decor is never ponderous. The purple velvet armchair, opposite page, in the foyer of the apartment sits in front of an ebony and ivory wall shelf found at a flea market. **IN A CORNER** of the lounge, this page, an antique table holds a silver lamp from the 1930s. The sketch above it is by Pierre Ludovic Dumas.



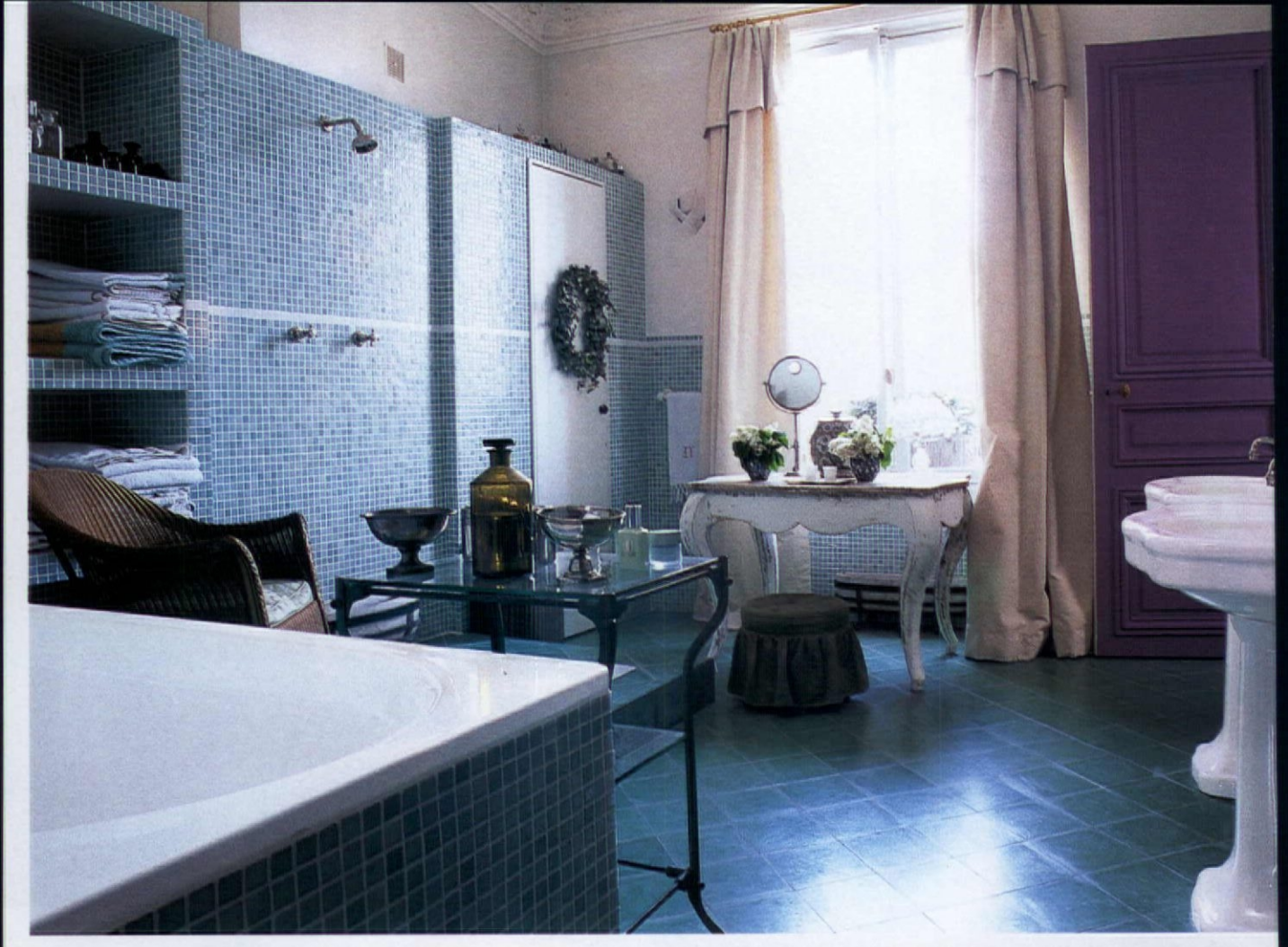
TEXTURE RIVALS COLOR in the bedroom, where the waxed oak bed designed by Faillant-Dumas and the 1930s ottoman are grouped on a carpet by Madeleine Castaing. The Syrian table in the foreground is inlaid with ivory and mother-of-pearl. IN THE DRESSING ROOM, opposite, an Oriental star light hangs above cupboards covered in green velvet.





majestic repose

A regal violet, with its parent colors of red and blue, dominates much of this apartment, sending a message of magisterial control, especially in the public rooms, where the colors in the paintings have inspired the decor. The bedroom, with its more sensuous paintings of women, on the other hand, uses a softer shade of violet, one that signals the desire to be cosseted. The bedroom's secondary color scheme, with wood tones of orange in the headboard and green and yellow in the carpet, indicates harmony and further distinguishes this room from the formal spaces. In the bathroom, the calming blue, balanced with white and the soft violet on the door, echoes the bedroom. —B.M.W.







THE PRIVATE ROOMS, like the bathroom, left, and the pantry, right, employ softer hues. The tub is a 1920s design from Epie d'Or, Paris. THE TABLE in the lounge, bottom left, is a re-edition of a 1930s Pierre Chareau design. THE PAINTING in the lobby, bottom right, is by Ruben Alterio, 1993. LOUISE Faillant-Dumas holds Noisette in the pantry, right. Sources, see back of book.

than inspiration. That is why I love artists' colors that are intense."

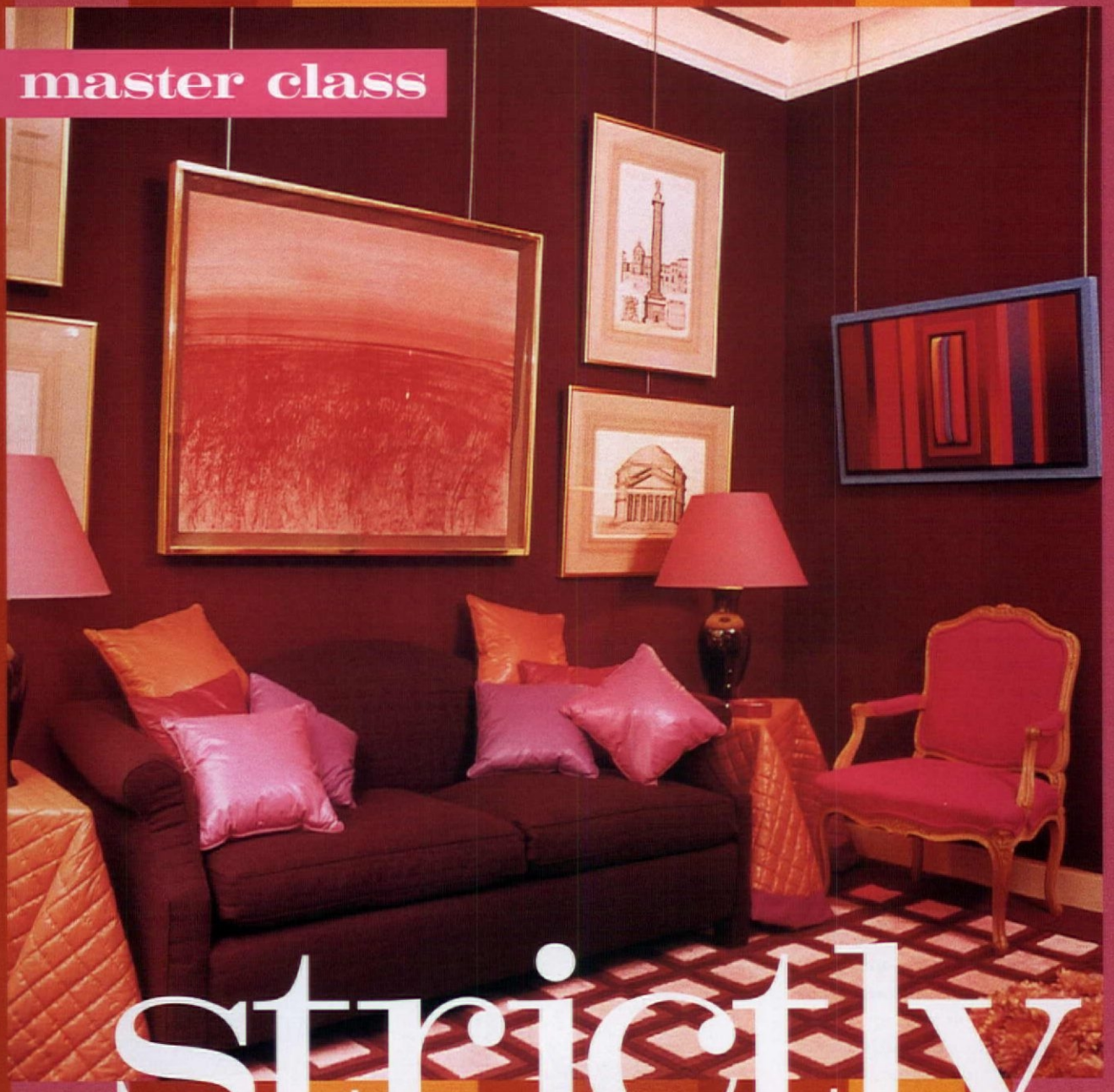
Intense as the colors are in the Faillant-Dumas apartment, the effect is sublime, courageous by American standards, and never harsh. Faillant-Dumas's colors have been extracted from a series of paintings done by his maternal grandfather, Pierre Ludovic Dumas (1892–1973), that his mother, Lola, who was a chief art archivist at the Louvre museum, gave him for the apartment. "We tried to extract almost exactly the color from our paintings and match it or complement it in fabrics and colors for the walls," says Faillant-Dumas.

He did not use a decorator, but relied instead on artisans, who helped him refinish, paint, and upholster. "The rest we did with our own hands," he says proudly, adding that he sometimes fears that "decorators provide too much result and not enough personality." Furniture, mostly French pieces from the 1930s, was located in the treasured flea markets of Paris. Look and function often transcend pedigree. For instance, the suedette chairs in the dining room that have a Bauhaus feeling about them? "We aren't really sure what they are, but they are very comfortable," Faillant-Dumas says, and laughs. "Maybe you don't have to have good food if you have a good chair?"

The renovation and decoration took place over a four-month period, and minute attention was given to the proper lighting for the colors in the apartment. A striped carpet from Madeleine Castaing, an avatar of French '30s-style decoration, flatters the clean, Haussmannian architecture of the rooms. "The apartment is not calculated," Faillant-Dumas says. "It is from the heart."



master class



strictly hicks

The late, celebrated British decorator revolutionized interiors with his daring use of color. David Hicks still has plenty to teach us

THE QUINTESSENTIAL JET-SETTER of the '60s and '70s, David Hicks invented the notion of the celebrity interior decorator. Married to Lady Pamela Mountbatten, daughter of Earl Mountbatten of Burma, Hicks was graced with charm, movie-star looks, a driving ego, and a truly original sense of style. He captured the public's attention in ways that few designers could imagine today: Appearing in Sydney, Australia, in 1960, he drew a crowd of 1,000. In 1992, when his company collapsed, Hicks reinvented himself as a garden designer. He died in 1998. "My major contribution," he once said, "has been to show people how to use bold color mixtures, how to use patterned carpets, how to light rooms, and how to mix old with new."



HOT COLORS give a cool look to a sitting room, opposite page, that David Hicks designed for his Jermyn Street shop in 1976. "Style is not what you do but how you do it," said Hicks, pictured above in a slick white corner of his Johannesburg, South Africa, store. "I am always looking for total simplicity and practicality in modern design."

BY LYGEIA GRACE AND CAROLINA IRVING

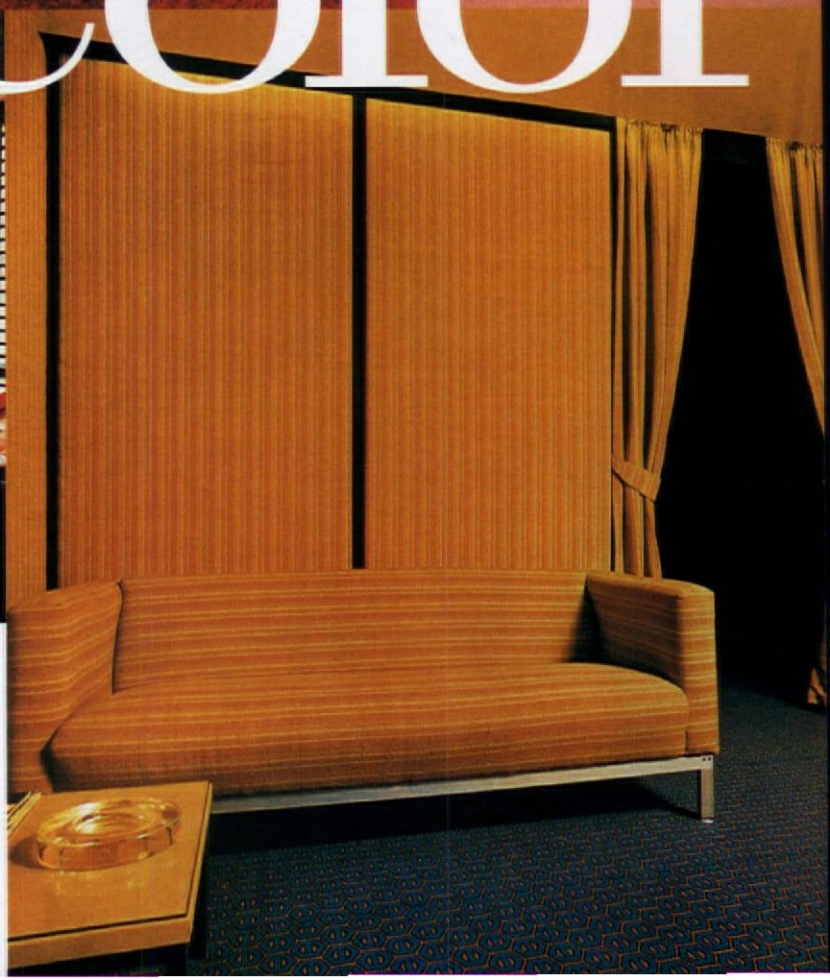
PHOTOGRAPHS FROM THE ESTATE OF DAVID HICKS

color

Bold Moves

David Hicks was fearless in his use of color. He thought nothing of mixing vermilion, shocking pink, puce, and salmon in a single room. "I have always had a passion for what some people would call clashing colors," he declared. "I call them vibrating colors." Though startling, the effect was often stunning. In a Yorkshire dining room, Hicks combined siren red chairs, a fuchsia tablecloth, cherry red curtains, and dark aubergine walls. His own London flat featured violet leather Louis XV–style chairs and matte, dark brown walls. In *David Hicks on Decoration,* he outlined a series of remarkably detailed color schemes: milk chocolate walls are matched with coral red chairs, turquoise cushions, and white flowers; a Chinese yellow room demands a white sofa and orange and green chairs. "There are really few colors that do not go together, if you understand how to mix them."





HICKS DESIGNED a room in a riot of pinks, top, for the 1973 Ideal Home Exhibition in London. SCARLET TRIM and red Herman Miller chairs, above, accent the blue walls of Hicks's London headquarters. IN AN OFFICE, right, he used one striped fabric for the walls, curtains, and sofa, but varied the direction.



HICKS DRAPED his wife's four-poster in the country with sheets of his own design. His logo of interlocking H's was a favorite pattern, used here on the white chintz quilt.

classic





Red All Over

A modernist, Hicks reinvigorated the English country-house look, imbuing it with a cool glamour and excitement. "I despise the fussiness of what they call 'English country style,' " he said. "I'd like to blow it all up." In the historic homes of his well-to-do clients, Hicks carpeted galleries with wall-to-wall jute ("an unexpected, inexpensive covering, which makes an excellent foil for fine eighteenth-century furniture"), covered antique chairs with rough-weave hessian, and introduced contemporary art into period rooms. Though respectful of formal living, he had a fresh approach: he gave the staircase hall of a 1780s Irish manor a blazing scarlet gloss and turned the ex-chapel of his own Oxfordshire country house into an explosive red dining room.



HICKS THREW THE CENTRAL HALL of the Duke of Abercorn's Irish manor, top left, into high relief with a dose of color. THE CENTERED TUB in his wife's bathroom, top right, is a Hicks trademark. THE CLARET WALLS, burgundy carpet, cerise chairs, and scarlet tablecloth in Hicks's Oxfordshire dining room, right, prove his adage "All reds go together."

A Light Touch

Hicks was equally masterful with neutrals. Many of his quietest palettes—like that of the drawing room in his London house—were also his most sophisticated. In 1972, he designed the space—with its "Coca-Cola" walls, mole-colored Louis XVI chair, and dark carpet—and jolted it to life with the snappy yellow of an Ellsworth Kelly painting. He used a soft touch to take the chill off monochromatic interiors, like an all-white bedroom he created for a client: rustic glazed tiles play against the softness of a draped four-poster bed and a slick chrome and leather chair. He also transformed a simple scheme with small gestures, such as tablescapes, which he described as "objects arranged as landscapes on a horizontal surface." No request fazed him. "There is an acceptable way of using almost everything," he said. "If someone asked me to design a room, but confessed that they collected gnomes, I would make a gnomescape on a table."

SEDUCTIVE TONES of brown predominate in Hicks's London drawing room. ARRANGEMENTS like the one below were a source of pride. "It is perhaps I who have made the tablescape into an art form," said Hicks. "Indeed, I invented the word."

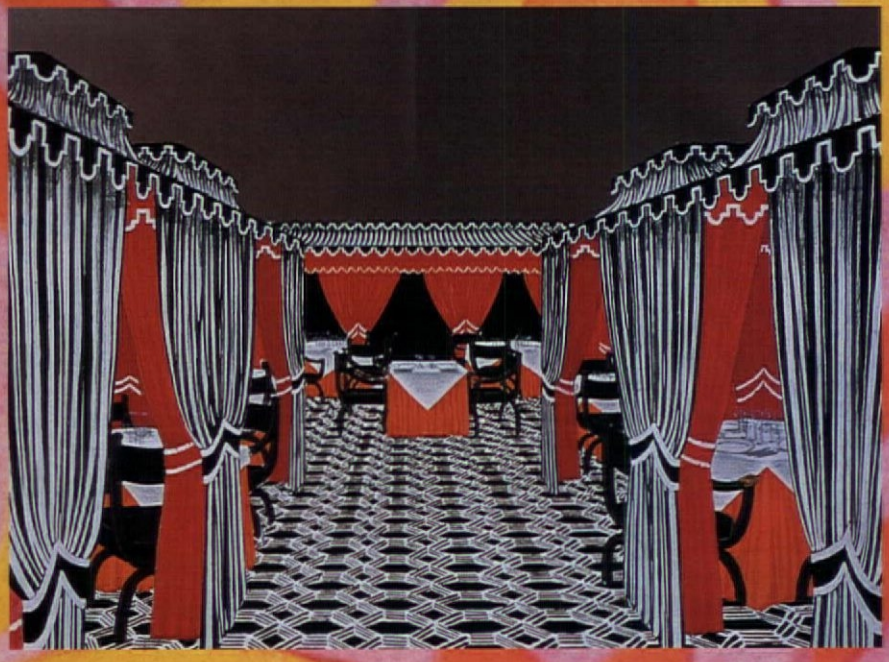
neutral



Hicks Devotees

DAVID KLEINBERG "Hicks was a pioneer in mastering the mix of styles from different periods—something that has influenced every designer working today." **WILLIAM HODGINS** "I was his associate for a few years. David opened my eyes to new ways of looking at colors and the arrangement of objects. His attitude was fresh and clear. He respected the past but was not held back by it." **JEFFREY BILHUBER** "Hicks was the first to have a global impact on interior design. Before him, the profession was a parody of itself, a cottage industry for the very rich. He made it something that everyone could appreciate—if not afford—and he let the world know that it was an honorable business." **ALISON SPEAR** "He was a great colorist. He was daring, yet classical."





DELIGHTING IN the unexpected, Hicks funked up an English country house with a Joe Colombo chair and Clinch fabric-covered walls, above. **EYE-POPPING** archival sketches include an unexecuted 1966 design for a restaurant, left, and carpet patterns based on a Gothic quatrefoil motif, background. **WHEN MARK HAMPTON** was Hicks's American design associate in 1972, Hicks helped the young decorator furnish his apartment, opposite page, top, with a Queen Bee carpet, Perspex cube table, and Saarinen Tulip chairs. **THE ENTRANCE** to Lord and Lady Cholmondeley's London penthouse, opposite page, bottom, is a study in browns. Sources, see back of book.



pattern



Solid Geometry

Hicks treated pattern like a torch, bringing fire to dreary antiques-filled interiors and adding heat and depth to otherwise severe contemporary rooms. "It's practical, it gives atmosphere, and, of course, pattern can be mixed with pattern," he explained. Dissatisfied with the designs on the market in the 1970s, Hicks created his own patterned fabrics, wallpapers, and carpets, for companies such as J.P. Stevens, Connaissance Fabrics, and Harmony Carpet Corporation. Partial to bold geometrics, he took inspiration from classical motifs—the gothic trefoil, the Celtic knot—and Middle Eastern traditions such as Turkish florals and Persian mosaics. Encouraging readers to use multiple designs in a space, Hicks declared that "to achieve an interesting room, courage is always necessary." As so many of his projects make evident, Hicks was very brave, indeed.

the highs



NOTHING IS ALLOWED to interrupt the blocks of color in the garden that wraps around the northwest side of the house. Only the fittest survive the severe climate, including delphiniums and daisies. Deer used to feast along the retaining wall, which is visible in the background. "They would meet in town and say, 'Hey, they have great things to eat!' " the owner says. "We finally put in plants the deer didn't like—potentilla and barberry."



THE BRILLIANT YELLOWS of a stretch of daylilies set off the equally dazzling purples and reds of the delphiniums and bee balm beyond. Color more than compensates for a relatively narrow varietal range. "I don't gamble too much," the owner says. Climate and altitude limit her choices, and, she adds, "I'm not there to be able to husband things through the winter."



IN A CORNER OF WESTERN Colorado, where the air is thin, the rain scant, the winds harsh, and the soil undernourished, there is what Hollywood moguls might call a high-concept garden. At 7,300 feet, it is indeed high, and it's planned with a single, simple principle: color. There is no geometric dazzlement here, no paths that invite contemplative strolling, no staggering variety of plants, just great saturated swaths—purple, yellow, red.

John Ruskin once observed that "the perception of colour is a gift just as definitely granted to one person, and denied to another, as an ear for music." The woman who owns and nurtures this cattle-country garden, which begins along the driveway and wraps around the northwest side of the house, has the gift and uses it. In such a challenging site, planting for color is an intelligent and rewarding choice.

She and her husband live on their Colorado ranch only in summer, and originally had no garden at all. About eight years ago, she began this one. "It was touch and go. I had to plan what I knew would grow with what I hoped would grow," she says. "We lose thirty to forty percent every year because of winds and drought." Over time, she has found several varieties that endure, and she sticks with them—delphiniums ("very happy in this atmosphere"), daylilies, lupines ("troublesome, but so beautiful I keep putting them in"), daisies. "I don't want to wait three or four years to see how something develops," she says. "I haven't the patience."

Color, she emphasizes, "is what it's all about. I pay attention to the harmony, and work out very carefully where everything will be. I say to myself, 'We need more white down there; there's too much red over there.'" Each May, she orders hundreds of plants, and a team of cowboys—known, to their horror, as "the flower girls"—helps put them in. "They're macho," the garden owner says, "but they always come back to see how it turns out." Doubling up ensures a full-bodied garden. If an eight-inch space is called for, the owner makes it four; a six-inch interval shrinks to three. "Sometimes we even triple up. It's very tightly planted," she says. In this sun-dried landscape, the result is so stunning, even the greediest eye is satiated.

PURPLE PLUMS, delphiniums, and hollyhocks, above, overlook a bright display that includes bee balm, daisies, snapdragons, coreopsis, chrysanthemums, and columbine. Originally, the owner wasn't going to put in snapdragons, but they thrive in this spot. "They're so pretty, and they last a long time," she says. "I ordered three hundred this year." The garden has mainly summer flowers—no tulips or daffodils—but there is something in bloom throughout the season. THE TOWERING DELPHINIUMS, opposite page, are more than 5 feet tall. "They just grow well here," the owner says, adding that she does fertilize them regularly.



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SOURCES

WHERE TO BUY IT

COVER

Sunflower **printed linen,** JU09F-03, Cowtan & Tout, NYC. 212-753-4488. Available through architects and designers. A massive Newcastle-upon-Tyne Pearlware Documentary **jug,** Thomas Fell & Co., dated June 30, 1831. Found at auction, Sotheby's. 800-444-3709.

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DOMESTIC BLISS **Pages 37-70**

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Interior designers, William Diamond and

Anthony Baratta, Diamond-Baratta Design, NYC. 212-966-4261. **Pages 160-161,** Country Braid House, Tilton, NH. 603-286-4511. Sunflower **printed linen,** pattern JU09F-03, Cowtan & Tout, NYC. 212-753-4488. Available through architects and designers. **Sconces** and **lanterns,** Price Glover, Inc., NYC. 212-722-1740. **Pages 162-163,** Dahlia **linen,** 33341/1-0, Clarence House, NYC. 212-752-2890. Available through architects and designers. Francis J. Purcell Inc., Philadelphia, PA. 215-574-0700. Midwest Quilt Exchange, Columbus, OH. 614-221-8400. Star-patterned **sofa,** Yankee Quilts, Nashua, NH. 603-883-6641. **Pages 164-165,** Dahlia **linen** wallcovering, 33341/1-0, Clarence House. **Pages 166-167,** Barton Sharp, NYC. 212-925-9562. Osborne & Little, NYC. 212-751-3333. Available through architects and designers. Zuber & Cie, NYC. 212-486-9226. Available through architects and designers. Unika Vaev, by ICF Group. 800-237-1625.



HUNTING & GATHERING
Pages 75-112

TRADE SECRETS Pages 168-169

Unika Vaev, by ICF Group. 800-237-1625. **Decorative artist,** David Cohn, NYC. 212-741-3548. Chelsea Editions, NYC. 212-758-0005. Available through architects and designers. A.M. Collections, NYC. 212-625-2616. Kohler. 800-4-KOHLER. Waterworks. 800-323-5060. Architectural Paneling, NYC. 212-371-9632. Zuber & Cie, NYC. 212-486-9226. Available through architects and designers.

THE ACID TEST Pages 170-175

BC Concepts, Fort Lauderdale, FL. 954-792-2785. Nick Cindric Contemporary, Fort Lauderdale, FL. 954-587-2236. **Pages 172-173,** Senzatempo, Miami, FL. 305-534-5588. Eero Saarinen–designed **side table,** Knoll. 800-445-5045. **Pages 174-175,** Herman Miller, Inc. 800-646-4400.

SATURATION POINT Pages 176-181

Interior designer, John S. Knott, Quadrille Wallpapers and Fabrics, Inc., NYC. 212-753-2995. Available through architects and designers. **Styling** by Paul Romano for Quadrille. **Orchids,** florist Helena Lehane, Inc. NYC. 212-888-7763. **Flowers,** Frank Salaris for Stonekelly, NYC. 212-875-0500. **Construction,** Uberto Construction, NYC. 212-874-4100. Pillows and antiques **upholstery,** Second Life Upholstery, NYC. 212-254-5699. Lacquered **paint job,** Zsikla Painting and Wallcovering, Inc., NYC. 212-645-7242. **Pages 176-177,** Carpet Innovations, NYC. 800-457-4457. John Rosselli International, NYC. 212-772-2137. **Pages 178-179,** Pagoda Antiques, Hudson, NY. 518-822-1025. Arenskjold Antiques Art, Hudson, NY. 518-828-2800. **Ceiling decoration** by Oasis Studio, NYC. 212-247-0915. Da Vinci **tablecloth fabric** and Vladimir **striped fabric** on chair, Quadrille. Ati **fabric** on pair of armchairs, Haas Fabrics, Jersey City, NJ. 201-792-5959. Wooden **pyramid,** Ben Wilson Antiques, Hudson, NY. 510-822-0866. **Candlesticks,** H.M. Luther Antiques, NYC. 212-505-1485. **Side chairs,** David L. Petrovsky, Ltd., Antiques, Hudson, NY. 518-822-0201. **Sofa,** Jonas Upholstery, NYC. 212-691-2777. Available through architects and designers. **Centerpiece,** Bob Pryor Antiques, NYC. 212-688-1516. **Pages 180-181,** Donegan Antiques, Hudson, NY. 518-822-0880. **Sconces,** Stillwaggon Antiques, Hudson,

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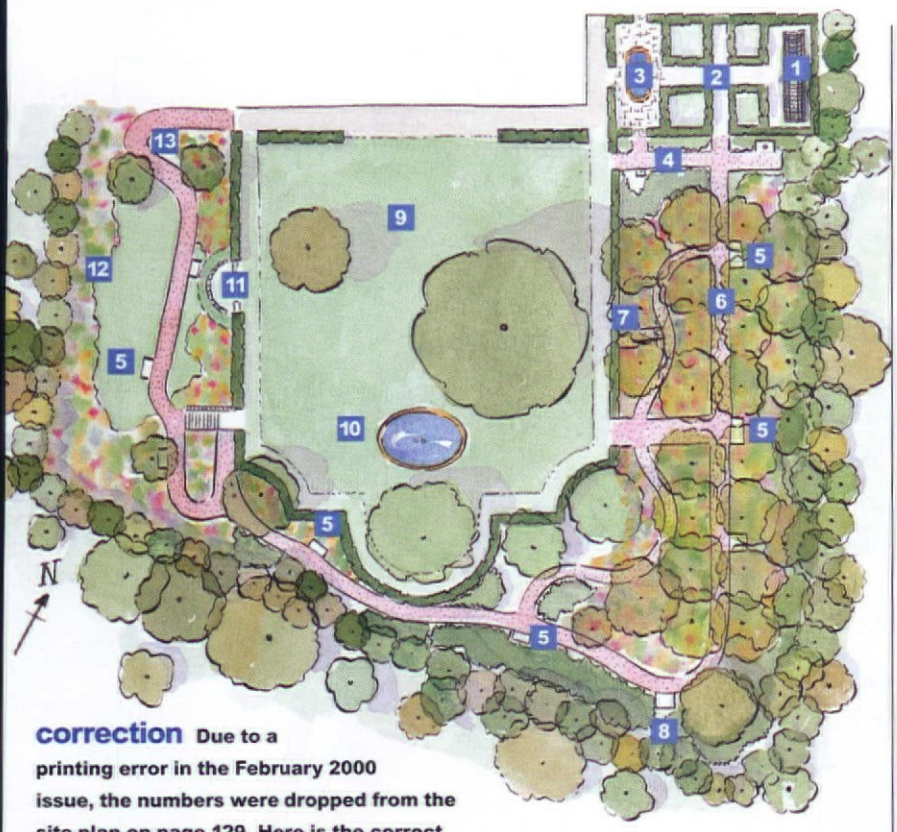
(Cont. from page 188) than it actually is.

Traditional patios, González de León notes, were usually located in the most favorable part of the site for light and privacy, and so is his. It is on the south side of the property, where a low adjoining building allows ample sunlight and a property-line wall ensures visual privacy for his main living areas. An 11-story building at a rear corner of the site overlooks the patio and makes curtains necessary for privacy in the bedrooms. But it takes only a few horizontal baffles over the small back garden to block the view from the tall structure into the dining room.

In his life, as in his designs, González de León, who is in his 50s, is a thoroughgoing modernist. His pool is not just a foil for reflections, but an essential part of his daily regimen. He does at least 35 laps and then walks another 7 laps in the water. "For me, it's a way to wake up," he says. "Otherwise, I don't feel alive." Nor are his library and studio mere accoutrements of the good life. He paints in the studio from 9:30 to 12:00 four nights per week, turning out abstract works in primary colors. While he paints he listens to music by twentieth-century composers, ranging from the early modernist Arnold Schoenberg to Elliott Carter and György Ligeti. "If you don't listen to it, you will never understand it," he says of modern music, and the parallels to painting and architecture are obvious.

"When I don't paint, I read," says the rarely idle architect. His extensive library is divided between two sides of the same long wall: the literature and the art books on the library side, and the architecture volumes in the studio.

Can the lessons of this updated patio house be applied in other places? The potential for rich indoor/outdoor environments on urban sites has long been explored in American cities such as Charleston and New Orleans, and recently in New Urbanist communities that require gardens to be hidden behind street walls. Patio houses are particularly appropriate in the Sun Belt, but they have been built successfully as far north as Chicago and Boston. For those of us who would like to live in densely built areas convenient to our work, González de León's adaptation of the patio house could be the answer.



correction **Due to a printing error in the February 2000 issue, the numbers were dropped from the site plan on page 129. Here is the correct map and legend. 1** Arbor **2** 16th-century-style garden **3** Fountain terrace **4** White garden **5** Benches **6** Locust walk **7** Shade garden **8** Covered garden seat **9** Grass terrace **10** Fountain **11** Viewing terrace **12** Dell **13** Armillary sphere

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INNER SANCTUM **Pages 182-189**

Architect, Teodoro González de León. 011-52-5-286-5460. **Pages 184-185,** Laberdi, Mexico City. 011-52-5-354-7635. **Pages 186-187,** Starco, Mexico City. 011-52-5-576-9565.

THE ART OF COMPOSITION **Pages 190-197**

Pages 194-195, Madeleine Castaing, Paris. 011-33-1-43-54-91-71. **Pages 196-197,** Epi d'Or, Paris. 011-33-1-46-33-08-47. Carrelages du Marais, Paris. 011-33-1-42-78-17-43.

STRICTLY HICKS **Pages 198-205**

David Hicks store, Paris. 011-33-1-55-42-82-82.

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—PRODUCED BY MARGARET A. BUCKLEY

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polite society

by william norwich



As if the modern dinner party weren't beset with enough problems—so many, in fact, that *Tatler* recently declared it dead as a viable social force—more trouble lies ahead, thanks, or no thanks, to this year's high-profile presidential and senatorial campaigns.

In the coming months it's quite likely that your host, or the person seated next to you, may actually attempt to engage you in a conversation about politics. Or your host may try to set an agenda for political discussion between courses. What could be more deadly? Either everyone will agree and the room will go thick with pride, or everyone will disagree and divide with mutual contempt. Inevitably, one strident guest will hold forth with a rant about honor. What was it that Emerson said? "The louder he talked of his honor, the faster we counted our spoons."

At dinner for 20 the other night, our host announced that we would go around the room and say who we would vote for if the election between **Mayor Rudolph Giuliani** and **Hillary Rodham Clinton** for New York's U.S. Senate seat were to take place tomorrow.

An agenda for dinner conversation can be deadly

We obliged. The rich men said they would vote for Mr. Giuliani. The women, and two gay men, said they would vote for Mrs. Clinton. The host meant to provoke some lively discourse, but the trouble with New York in these days of wine-colored roses and overachievers is that most people only have enough energy for gossip. They think when they're paid to.

"Really?" commented **Christopher Hitchens**, the Washington-based columnist for *Vanity Fair*. "I always thought you had a much better chance of having a solid political conversation in New York than in Washington. At least in New York you might find someone who could argue politics on principle." And dinner parties conducted like opinion polls? "I'd begin a movement to ban them."

"Setting an agenda for conversation can work, but you have to know your customers," observes **Louise Grunwald**, a leading Manhattan hostess and a *House & Garden* contributing editor. "I've been there when someone clinks his glass and says, 'Now we'll talk about the Saudi seven-point peace plan.' That's a killer, especially if you have an amusing group of people who are getting on well."

If you do want to talk about politics at a social occasion, do so by muting your views as opinions rather than dogma. If you don't like another person's opinion—if that dreamboat turns out to be a bigot—stay cool and change the subject.

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